

ANTIQUE

A MONTHLY MAGAZINE



MARCH, 1927

50 CENTS



BLOCK-FRONT CHEST OF DRAWERS IN MAHOGANY. OLD BRASSES (c1770). CHIPPENDALE MIRROR (c1770).

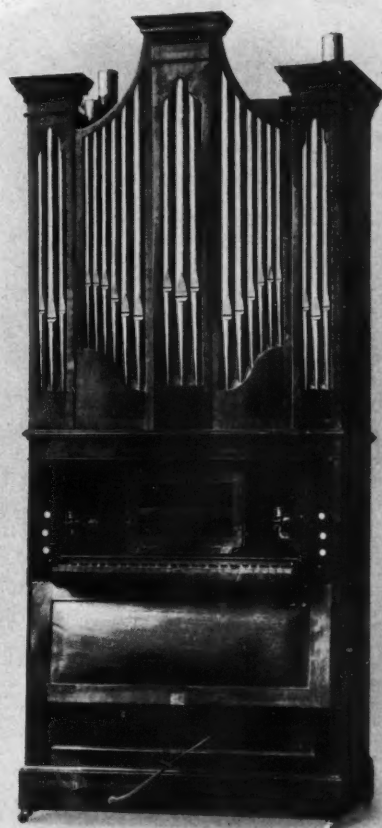
ISRAEL SACK

SPECIALIZING IN AMERICAN
ANTIQUES FOR MORE THAN TWENTY YEARS

85 Charles Street

BOSTON, MASSACHUSETTS

PERIOD ENGLISH ANTIQUE FURNITURE



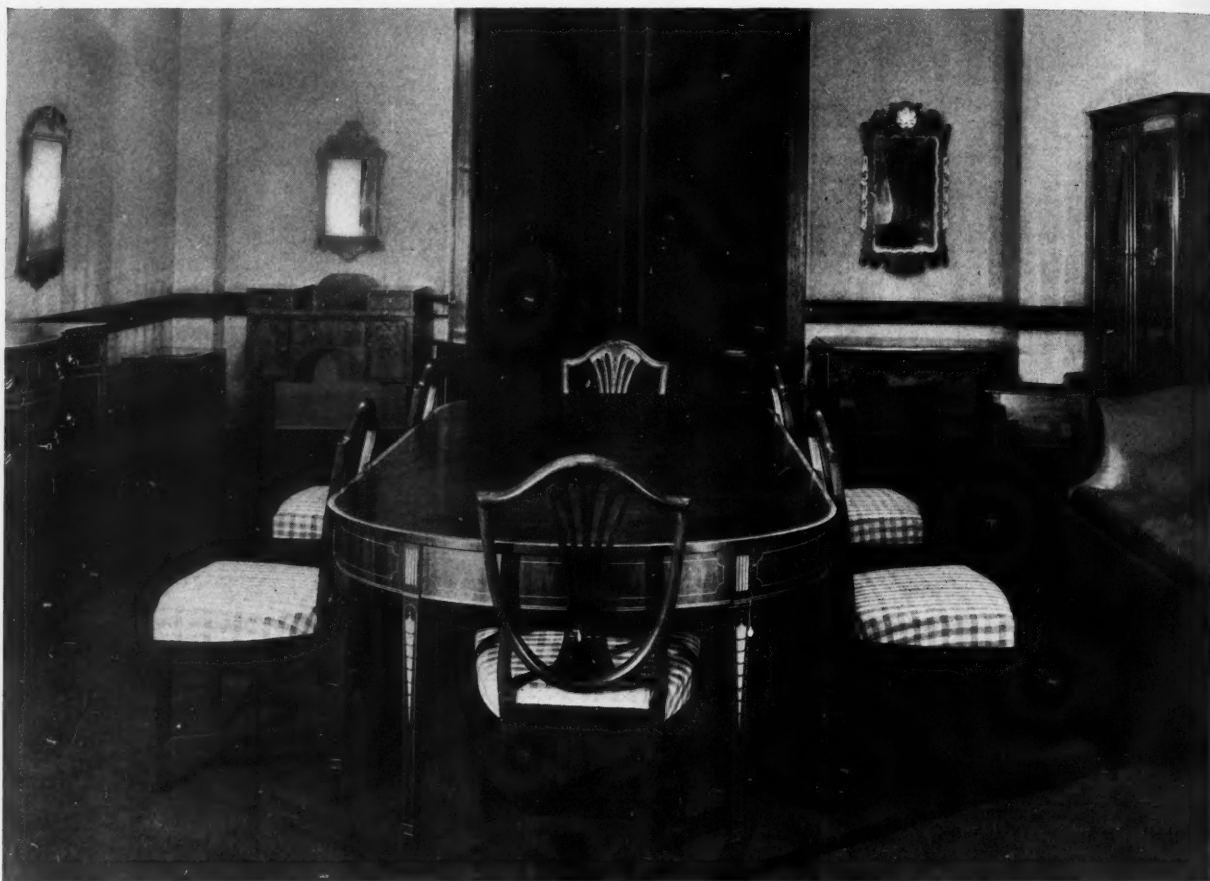
A rare Sheraton chamber pipe organ in original condition. Signed *Johannes Lincoln Londini Fecit*, and dated 1805.

A COMPLETE and expert organization purchases for us reliable antique furniture and works of art from England and the Continent. These are on display in our third floor galleries.

W. & J. SLOANE

575 FIFTH AVENUE
NEW YORK CITY

TAPESTRIES :: PICTURES :: PRINTS :: LIGHTING FIXTURES
ANTIQUE FURNITURE :: CARPETS :: RUGS



CHIPPENDALE HEPPLEWHITE SHERATON :: FROM THE MARGOLIS COLLECTION

ANNOUNCING THE REMOVAL *of the* MARGOLIS SHOP

After March first we shall be conveniently
located at 797 MADISON AVENUE
where we shall have every facility for
serving our retail clients, since henceforth
we shall also concentrate on the retail
side of the antique business.

MARGOLIS SHOP

797 Madison Avenue
NEW YORK CITY



AN HOUR WITH FLORIAN PAPP

THE richness of genuine antiquity is apparent in all the countless items gathered together on the six floors of this establishment. The room pictured is but one of many. Here and in the other rooms, as one walks about, he continually finds quaint and curious pieces—and, examining them, discovers in this ancient piece of mahogany or time-toned maple the hidden drawer or secret recess behind a concealed panel, where long ago were stowed treasure in cash or jewels, or personal papers that were too precious for prying eyes. If you would touch the borders of romance, spend an hour here.

FLORIAN PAPP, 684 *Lexington Avenue*, NEW YORK CITY



MANCHESTER

ENGLAND

The Home of Genuine Antiques

Near CHESTER, CHATSWORTH and the DUKERIES

WE hold one of the Largest and Best Selected Stocks of Genuine Antiques out of London, collected from the Finest Old English Homes, including: Furniture, Silver, Old Sheffield Plate, Clocks, Pictures, Pottery, Glass, China, etc.

J. W. NEEDHAM

Antique and Fine Art Dealer

St. Ann's Galleries

ST. ANN'S SQUARE

M. J. DAVIS

Established 1847

The acknowledged expert who specializes in Early English Pottery, China, Furniture, Glass, Old Sheffield Plate, Silver, etc., specially suitable for American Collectors. Just removed to more commodious premises.

63 Bridge Street DEANSGATE
The Home of Antiques

A life-time spent in the Study of genuine

OLD FURNITURE

Our collection of fine old pieces is always worth seeing.

WYNNE & SONS, Ltd.

The Antiquary
ST. ANN'S CHURCHYARD

MANCHESTER

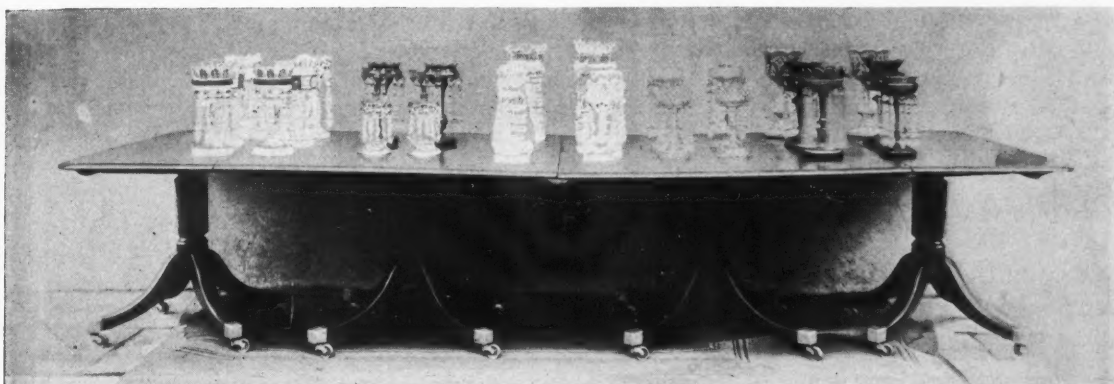
has much to show you, and the third port in the United Kingdom is but 3½ hours from London.

Antiques in Preston

(LANCASHIRE, ENGLAND)

PRESTON is one of the most interesting and accessible old towns in England. On the main line to the Lakes and Scotland, it is only FOUR HOURS from LONDON and ONE HOUR from LIVERPOOL, MANCHESTER or CHESTER.

The Town Possesses TWO of the
LARGEST COLLECTIONS of GENUINE ANTIQUES
in the Country, and the Requirements of AMERICAN COLLECTORS and DEALERS are specially Studied.



FROM THE COLLECTIONS OF FREDERICK TREASURE. *Illustrating: Exceptionally fine 4-piece dining table. The top is exceedingly fine Spanish mahogany. Particularly well preserved. Length 12', width 4' 5". Price £95.0.0. The lustres shown indicate typical examples from Stock. Prices from 30 shillings per pair.*



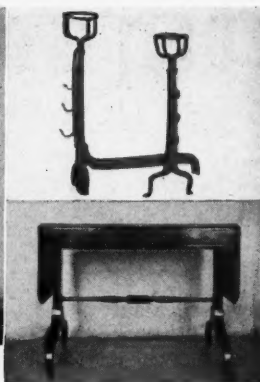
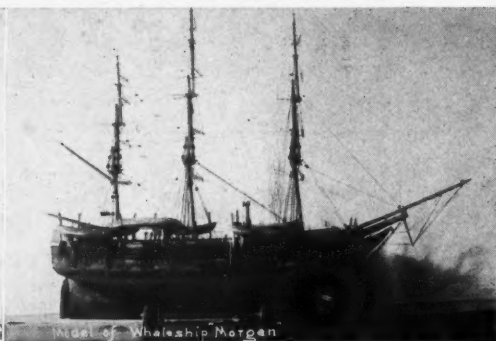
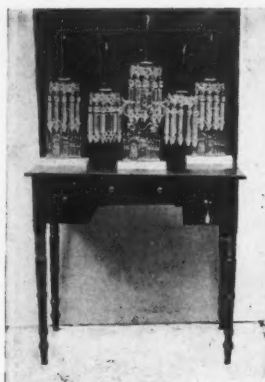
FROM THE COLLECTIONS OF EDWARD NIELD. *Illustrating: Magnificent set of 6 side and one arm mahogany Chippendale chairs in unrestored condition.*

THE TWO COLLECTIONS MENTIONED AND ILLUSTRATED ARE THOSE OF

FREDERICK TREASURE
"The Treasure House"
 KAY STREET, PRESTON, LANCASHIRE
 Cables: ANTIQUES, PRESTON, ENGLAND
 (Member of the British Antique Dealers' Association)



EDWARD NIELD
 223 CORPORATION STREET, PRESTON
 LANCASHIRE
 Cables: NIELD, ANTIQUE DEALER, PRESTON, ENGLAND
 (Member of the British Antique Dealers' Association)



CANDELABRA SET. Westminster Abbey. Fine condition . . . \$125

MAHOGANY WRITING OR DRESSING TABLE. Size 32" by 18" by 29" high \$175

MODEL OF WHALESHIP Morgan. Length 33" \$250

WROUGHT ANDIRONS (17th Century). One is Turned in Profile to Show the "Spit" Hooks. Height 31" \$250

MAHOGANY SOFA TABLE. Length 3', Leaves up 5' \$250

All About Great Men and the Like

Great men are those whose superlative talent has pushed them far beyond the limit of the average: for example, Chaucer and Shakespeare in literature, Newton the philosopher, Ruskin who studied earthworms for a lifetime—before they studied him, Edison the electrical wizard and man of shocks, Ford the systematic mechanic who made it possible for antique dealers to own cars, and the *Boston Antique Shop* organization, which advertises for, searches for, and gets the best and most interesting relics of the past which can be found. Our stock taking list shows that we have a larger and better stock than ever.

Do not fail to tell us your wants

DECORATORS AND DEALERS INVITED

PHOTOGRAPHS SENT

BOSTON ANTIQUE SHOP, 59 Beacon Street, BOSTON, MASS.

Telephone HAYMARKET 0259



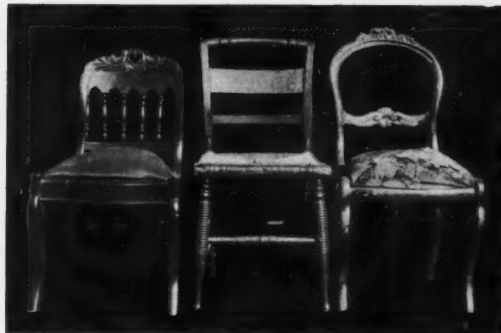
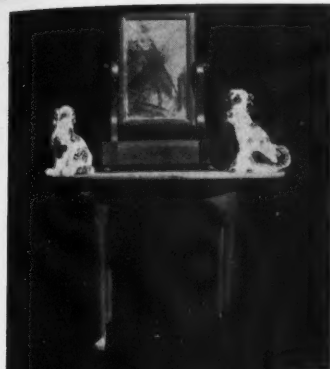
FLORENCE & BOSTON

At the left is pictured Mr. Lualdi's studio in Florence, Italy. That offers a foreign headquarters. Here in Boston the new Lualdi Studios are now open at 11-13 Newbury Street.



Early inspection is cordially invited of an unusually fine collection of Italian furniture.

A. LUALDI, Inc., 11-13 Newbury Street, BOSTON, MASS.



ANTIQUES for the TRADE at WHOLESALE

Dealers will save time, money and uncertainty by relying upon our resources.

A complete line of antique *Furniture, China, Bric-a-brac*, and *Metalwares* of all American periods from Pilgrim times to Empire.

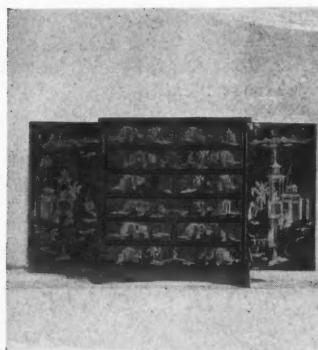
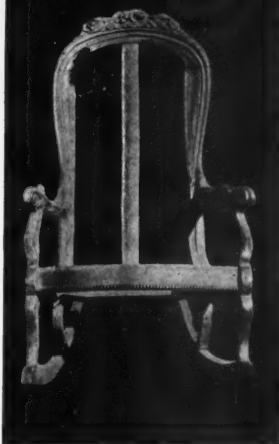
Dealers may replenish their stocks here with complete assurance as to what they are buying whether transactions are in person or by mail.

Tell us your requirements. Ask for photographs. We guarantee as we represent. We sell singly or by car loads. We crate without charge.

WINE and MILLMAN

(Established 1910)

1115 Westminster Street, PROVIDENCE, R. I.



A CHINESE LACQUERED CABINET,
15 INCHES WIDE BY 16 3/4 INCHES
HIGH BY 9 INCHES DEEP.



ONE OF MANY EARLY AMERICAN MANTELS



MAPLE DESK, EXCEPTIONALLY FINE
FIGURE IN THE WOOD.

THE purpose of the Hicks Gallery is to supply its clients with such authentic antiques as they may wish to use in home furnishing, and to supplement such early items with correct and harmoniously designed decorative accessories.

THE Hicks Gallery enjoys the privilege of drawing upon Mr. Hicks' own extensive private collection of early furniture. The Gallery likewise manufactures brass cornices and holdbacks, and controls the making of the uniquely beautiful Nan-Pat wall papers.

Problems of collecting or of decorating should be brought here

HICKS GALLERY, Inc. 16-18 Fayette Street
BOSTON, MASS.



THE STEPPING STONE

Known from coast to coast for its hospitality to lovers of antiques

ANTIQUES of PERSONALITY

Antiques exercise an attraction which is more than that of form, design, trick of workmanship and the patina of age. To me every antique in my collection has a tale to tell; its nature has taken on something of the surroundings which in its centuries of adventure or quietude it has known. Here are some of my things.

In CHAIRS: Windsors, Fiddle-backs, Slat-backs, Hitchcocks, Mahogany.
TABLES: Candle-stands, Sewing Stands, Drop-leaf, Scallop-top, Tip, Dutch-foot.
DESKS: Maple, Walnut, Mahogany, Melodeon.
CHESTS: Cherry-inlaid, Sheraton, Cherry Hepplewhite, Lift-top Pine.
PEWTER: Tea Set, Candlesticks, Bowls, Plates, Lamps, Tea and Coffee-pots, Beakers, Pepper pots, Pitchers.
GLASS: Whale Oil Lamps, in pairs, Rare Candlesticks, Astral Lamps.
ALSO: Prints, Lustre Ware, Ship Models, High and Low Post Beds, Mirrors, Maps, Lamp Shades, Pottery, Hooked Rugs, Bandboxes, and Old Silver.

MARIE GOUIN ARMSTRONG

THE STEPPING STONE

CITY SHOP

277 Elm Street, WEST HAVEN

1175 1/2 Chapel Street, NEW HAVEN



McKEARIN'S

21 EAST 64th St.

New York City

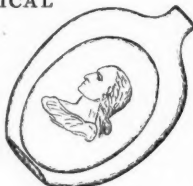
"Representing the skill of individual craftsmen, antiques lend to your home a refined uniqueness which is the epitome of good taste."

We guarantee each piece in our extensive collection.

NOW READY

PRICE LIST OF HISTORICAL
FLASKS

50 CENTS



EARLY PENNSYLVANIA WARDROBE. Width 6' 10"; height 6' 10".

Illustrated is a very decorative early Pennsylvania wardrobe in solid walnut. The compactness and usefulness of early American furniture, designed for the needs of a plain-living people, are apparent in this beautiful piece.

Glass • Lustre Ware • Pewter

L. P. AARDRUP

341 North Queen Street

LANCASTER

PENNSYLVANIA

Everything Guaranteed as Represented



EDGAR:

W. H. ADGEY EDGAR

*Genuine Antiques
from Great Britain*

Illustrated:

Figure of a Priest in Fine Famille Verte Enamels, 6" high. From the Wimborne Collection, Illustrated on Page 88, Vol. II of Lady Charlotte Schrieber's Memoirs.

Old English furniture; cottage oak; old Chinese porcelain; amber; ivories; unique specimens of green, red, black, and mauve jades; Oriental jewelry; carvings; snuff bottles.

We specialize in post orders from the U.S.A. Satisfaction guaranteed at half West-End prices

41 DUKE STREET, OXFORD STREET, LONDON, W.

(On way to Wallace Collection—Side of Selfridge's)



COLLECTION OF FINE QUALITY LUSTRE JUGS

CECIL DAVIS, F. R. S. A.

Specialist in Guaranteed Old English and Irish Glass. Large Representative Collection

Including early glass, table candelabra, lustres, spiral stem drinking glasses, millefiori paperweights, etc.

Also fine lustre jugs, glass pictures, and Delft ware. Visitors to England are invited to inspect.

MONTHLY DETAILED LIST SENT POST FREE, 10 CENTS

8 St. Mary Abbott's Terrace, KENSINGTON, LONDON, W.14

Proud and Pleased

I am pleased to announce the re-opening of my shop. And my pleasure is the keener because of my anticipation of my clients' delight in the selections which a busy winter has enabled me to make. Never, I believe, have I had a richer assortment of antiques or a greater number of the kind of items which are most eagerly sought for actual use and decoration. I am proud of this collection, and pleased that it is now on display.

D. A. BERNSTEIN

Adams Corner, Post Road

SOUND BEACH

CONNECTICUT



MINIATURE GRANDFATHER CLOCK

By JOSHUA WILDER, of Hingham.

(Height, 38 inches)

These dainty timepieces sometimes known as "grandmother clocks," are excessively rare, and are looked upon as highly desirable. The present example, in its pine case, is exceptionally attractive.

I have other rare pieces on exhibition, at my shop, including a fine Carver chair.

CUSHING'S ANTIQUE SHOP

1228 Broad Street

PROVIDENCE

R. I.



MAGNIFICENT CARVED EAGLE IN WOOD

Quick perception of what is good fills our shop with superior items. Buying at the source enables us to keep our selling prices attractive.

WINICK & SHERMAN

613 Lexington Avenue

NEW YORK CITY



SHERATON MAHOGANY SOFA, ALL ORIGINAL EXCEPT UPHOLSTERY

OLD MILL STONE ANTIQUE SHOP

HARRISONBURG, VIRGINIA

In the Heart of the Shenandoah Valley

WE have the very interesting history of this sofa showing its ownership from early days through Harvard University to its present owners.

Crude early pieces for your summer camp or cabin in quantities sufficient to furnish throughout.

Stately doors and windows from old Virginia mansions suitable for restoration work or for new colonial homes.

Mill stones for your garden and yard that add a touch of quaintness much to be desired.

Everything covered by an exclusive guarantee.

3rd Annual Exhibition

Craftsmen-at-Work

HORTICULTURAL HALL, BOSTON

Tuesday, MARCH 15 through Saturday, MARCH 19
11 A.M.-6 P.M.

POTTERS, WEAVERS, SPINNERS, LACE-MAKERS,
SILVERSMITHS, BASKET-MAKERS, DYERS
JEWELERS, BOOKBINDERS, LEATHER WORKERS

CRAFTSMEN from the MOUNTAINS of
KENTUCKY, TENNESSEE and NORTH CAROLINA

from the
GRENELL MISSION in the LABRADOR
and from the

NEWFOUNDLAND OUTPORT NURSING AND
INDUSTRIAL ASSOCIATION

ALSO

WORKERS from VARIOUS ORGANIZATIONS

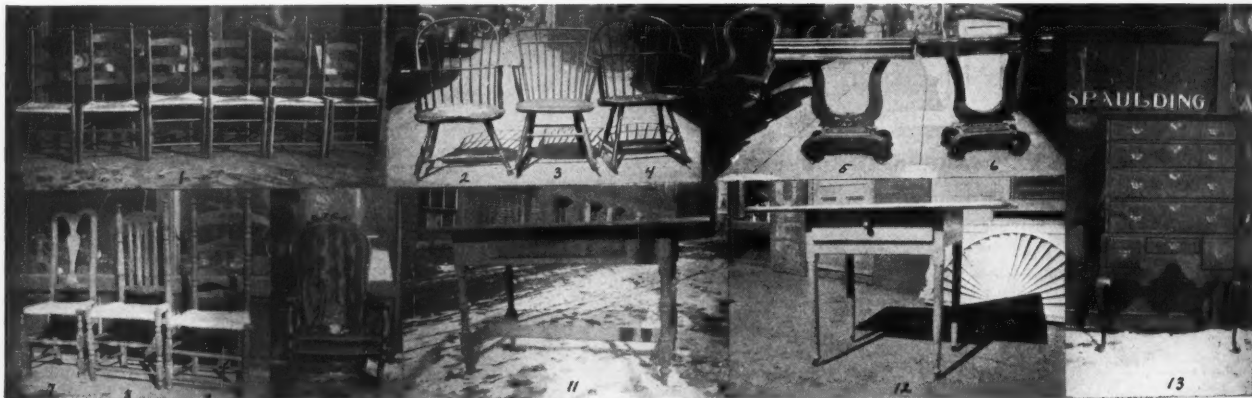
for the aid of the

PHYSICALLY and INDUSTRIALLY HANDICAPPED

Articles May Be Purchased

ADMISSION 50 CENTS

WOMEN'S EDUCATIONAL & INDUSTRIAL UNION
BOSTON



What Will You Have?

Spring will soon be here. Now, therefore, is the time to give thought to replenishing your stock of antiques. My collections have never been so varied. My assortment of early American furniture was never so complete: highboys, Queen Anne chairs, tavern tables, Windsor arm and side chairs, early pine tables, chests, cupboards, mantels, and paneling. And my assortment of Empire furniture is equally as great: side and armchairs, with rope or grape carving, sofas to match, also rockers and the usual run of Empire goods.

See my last month's advertisement in ANTIQUES. Write for photographs and prices.

Prices Strictly Wholesale

Packing and Crating Free

W. B. SPAULDING'S ANTIQUE SHOP

Formerly at Georgetown
—since 1897

17 WALNUT STREET, HAVERHILL, MASSACHUSETTS

*Everything Guaranteed
as Represented*



For Better Business ADVERTISE

THE time is past when progressive business men ask, "Is it worth while to advertise?"

Over and over again the necessity for advertising has been proved.

No business is so small that it cannot afford to spend some money each year to advertise, and no business is so large that it can long afford to ignore the question of ensuring its position by adequate publicity.

If you would keep your old customers, if you would gain new ones, you must see that your name and what you sell is as interestingly brought to the attention of your public and is as steadfastly held there as that of your competitors.

Not "Shall I Advertise?" but "Where Shall I Advertise?"

For those who sell antiques and antique accessories the answer is ANTIQUES.

Because ANTIQUES is read by almost every important buyer of antiques in the country there is no more effective nor economical medium.

ANTIQUES was the first in its field six years ago. It leads its field today — leads in authority, in circulation, in advertising, in economy of cost to advertiser.

When you have settled in your mind the question "Where shall I advertise" by deciding to use ANTIQUES we shall be glad to tell you just how.

Don't delay any longer. Send for rates today.

ANTIQUES

683 Atlantic Avenue BOSTON

NEW ENGLAND'S FOREMOST RESTORERS of ANTIQUES

"I wish I had known of you before" —

This is the oft repeated word of new and delighted clients. Hence we are now advertising the fact that we are experts of long standing in the authentic restoration of all antiques, and that we specialize in supplying missing parts and restoring badly broken parts.

We also restore oil paintings, old gilding, mirrors and frames, furniture, glass pictures, and lacquer work.

For 25 years we have served such notable collectors and connoisseurs as Francis Hill Bigelow and others to whom we refer by cordial permission.

Our clientele among collectors and dealers is nation-wide because each piece is given expert personal supervision by a member of the firm.

MARTIN HEILIGMANN & SONS

228 Columbus Avenue

BOSTON, MASS.

Telephone HANCOCK 2326



CHARMING LOUIS XVI PORTRAIT, LOUIS XVI COMMODOE OF FRUIT WOOD, *poignées bronze doré*. RARE LOUIS XVI CANDLESTICKS OF BRONZE AND WOOD.

FRENCH AND AMERICAN ANTIQUES

old france
INCORPORATED
JANE H. SWORDS
INTERIOR DECORATION

553 MADISON AVENUE
NEW YORK CITY

150 SOUTH STREET
MORRISTOWN, N. J.



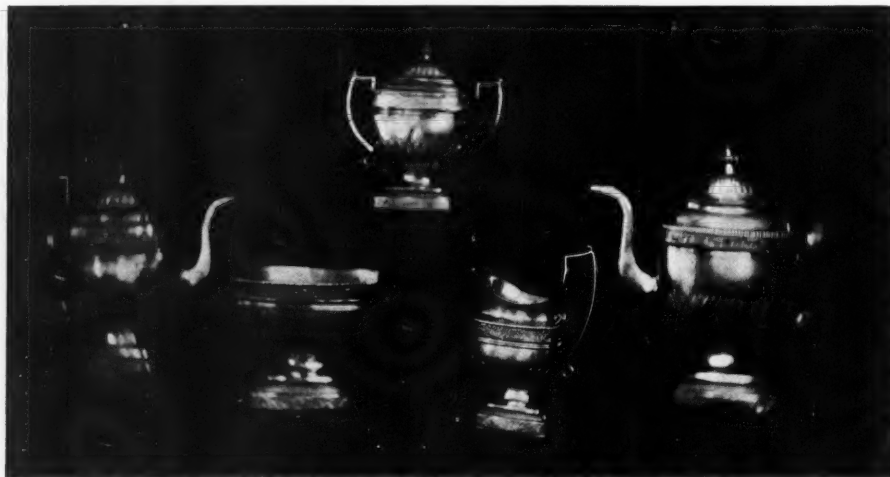
A GRACEFUL WALNUT
LOWBOY AND CHAIR
JUST ACQUIRED FROM
LOCAL HOMES

A shop of authentic antiques, less
than 30 minutes from Philadelphia
via the Delaware River Bridge

FRANCES WOLFE CAREY
Antiques

38 HADDON AVENUE, HADDONFIELD, *New Jersey*

*Furniture
China
Glass
Silver
Needlework
Samplers*



*Jewelry
Portraits
Miniatures
Silhouettes
Rugs
Prints*

SILVER SERVICE OF FIVE PIECES MARKED I. McMullin, Philadelphia
Date about 1810, Perfect Condition.

WORTHY ANTIQUES

Everything Guaranteed as Represented

ARTHUR J. SUSSEL

SPRUCE—corner 18th STREET, PHILADELPHIA, PA.

By The VALENTINE AUCTION Co., Inc.

AUCTION SALE OF AUTHENTIC ANTIQUES

EARLY AMERICAN FURNITURE OF THE 17th CENTURY

BESIDES

HEPPLEWHITE

CHIPPENDALE

SHERATON

from the BROCKWELL COLLECTION

Thursday, March 17, 1927, Commencing at 10.30 A.M.

within the OLD EXCHANGE BUILDING, *West Bank Street*

PETERSBURG, VIRGINIA



This is a large and rare collection, and represents a period of seventeen years of daily search. It consists of authentic pieces in their original state. We especially mention the following museum specimens:

Oak and Pine Early American Court Cupboard.
Illustrated.

Oak and Pine Early American Split-Leg, Removable Top, Gate Table.

Oak and Pine Early American Ventilating Cupboard, (butterfly hinges).

Oak "Charles II" Chair.

Governor Sir Francis Wyatts' Bed, *Authentic.*

INSPECTION DISPLAY MARCH 14, 15 AND 16

Catalogue mailed upon request

B. L. BROCKWELL, 232 *North Market Street*, PETERSBURG, VIRGINIA

THE VALENTINE AUCTION CO., Inc. RICHMOND, VIRGINIA, *Auctioneers*

WHAT'S THE USE OF TALKING BIG WHEN
EVERYBODY'S DOING IT. ASK THE MAN
WHO'S BEEN TO THE HOUSE WITH THE BRICK
WALL. HE'LL TELL YOU WHAT IT'S LIKE.
J. B. KERFOOT.

GINSBURG & LEVY, Inc.

The Colony Shops

397 Madison Avenue

New York

TWO IMPORTANT EXAMPLES FROM OUR
COLLECTION OF AMERICAN SILVER



9¾" high

A Teapot and Sugar Urn
with finials
in the form of a pineapple
by D. VAN VOORHIS,
New York, 1789

To be seen with the authentic
furnishings of the period —
Furniture, China, Glass, etc.



7" high

AMERICAN *and* ENGLISH ANTIQUES

J. CORKILL

460 NEW CHESTER ROAD, ROCK FERRY, *Birkenhead, England*

10 minutes from Liverpool
20 minutes from Chester

Established 1866

TELEPHONE: Rock Ferry 198
CABLES: *Antiques, Birkenhead*

FOUR HOURS BY DIRECT TRAIN FROM LONDON (EUSTON)

ONE OF THE LARGEST AND MOST
INTERESTING STOCKS OF GENUINE
ANTIQUES IN THE COUNTRY



Very fine quality Sheraton period
roll-top desk in mahogany, on square
tapered legs, inlaid with boxwood
lines, 3' by 2' 5". A very fine Georgian
period pierced and embossed silver
cake basket. Maker, Edward Ald-
ridge, London, 1770. Candlesticks
sold.

Furniture Pottery Porcelain
Glass Silver Sheffield Plate
Needlework
Long-Case and Bracket Clocks

A large stock of Furniture, Glass, China, Pewter,
etc., suitable for the American market.

All details of packing and shipping personally at-
tended to.



Antiques

Hepplewhite Beds

HERE in Harrods magnificent Antique Salons will be found a collection of genuine Antiques amongst the largest and most varied in the world. Every piece is guaranteed genuine, and every piece is selected from the finest period of England's history. Special prices can be arranged for all *bona fide* Dealers.

On the left is shown one of a pair of guaranteed genuine Hepplewhite Beds in their original condition, still retaining their very rare shaped and decorated cornices.

*Antique Salons:
Second Floor*

HARRODS

Harrods Ltd.

London SW 1

THE Sheraton desk here pictured is constructed of mahogany with satinwood inlays and well exemplifies the growing feeling for refinement and delicacy which characterizes the late eighteenth century cabinetmaking. Its gracefulness of form is accentuated by slender tapering legs and carefully modulated straight lines. This type of desk is steadily increasing in favor, particularly for rooms where space and scale are a consideration.

The mahogany and satinwood inlay of the doors gives a suggestion of tambour, while yet affording a convenient means of closing the cabinets.



EARLY AMERICAN SHERATON DESK (c. 1790)
Mahogany inlaid with satinwood. Width 3'6"; depth 1'7" closed; 2'3" open.

Antique Furniture, Rare Books, Prints, Textiles, Objects of Art

The ROSENBACH COMPANY

273 MADISON AVENUE, NEW YORK
1320 WALNUT STREET, PHILADELPHIA



DIRECT OBSERVATION *and* REFLECTION

THIS photograph was taken to show as remarkable a concentration of fine furnishings as the collector could well hope to encounter—two magnificent Georgian mirrors in mahogany and gilt, each with a noble pediment crowned with an eagle between boldly carved rosettes; an exquisite Adam-Hepplewhite mirror with its sprays of golden husks almost intact; and below, a Windsor settee whose breadth of proportions and bold turnings mark it as a superior example of the early Windsor period.

And some will discover temptation in the

small fraction of the opposite wall of the warehouse, reflected in these mirrors. Only a glimpse—an unintentional one—is given; but it is enough to suggest how completely filled are not only our warehouse floors, but the walls as well.

To be fully appreciated, our stock should be examined in detail, on the spot; for there is no scheme of household decoration from the simplest rural arrangement, in pine and maple, to the most dignified, in eighteenth century mahogany, which may not be carried out almost in its entirety from our amazingly varied collections.

FLAYDERMAN & KAUFMAN

68 *Charles Street*

: :

BOSTON, MASSACHUSETTS



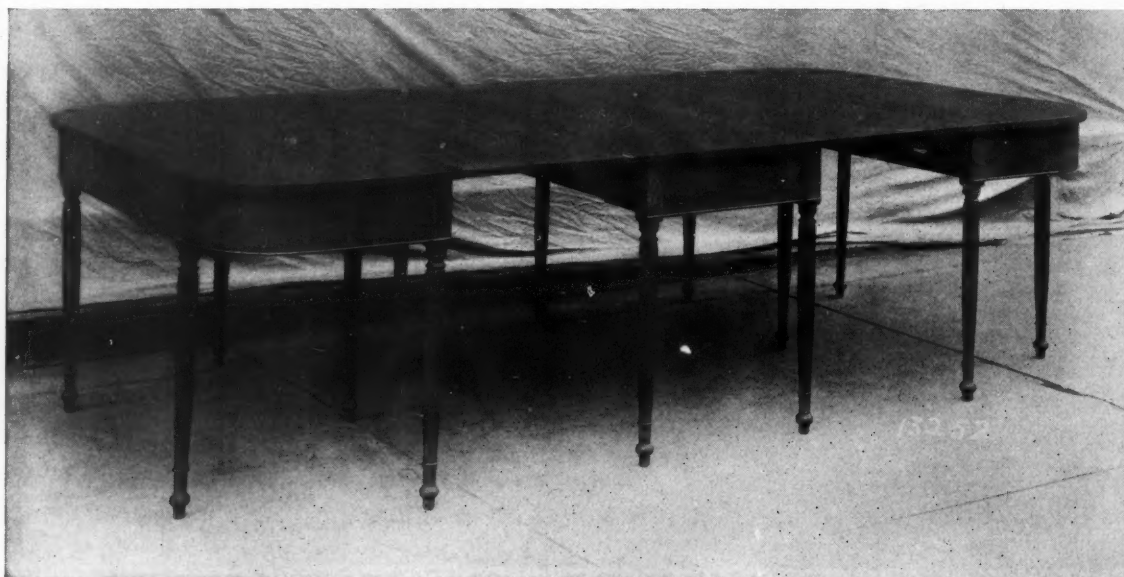
ONE OF A PAIR OF HEPPLEWHITE CARD TABLES

Henry V. Weil ANTIQUES

A CAREFULLY CHOSEN COLLECTION OF
FINE FURNITURE AND ITS APPURTENANCES
CONSULTATIONS :: SPECIAL COMMISSIONS

126 East 57th Street
NEW YORK CITY

SHERATON THREE-PART DINER; *in Mahogany*



H. C. VALENTINE & CO. *Antiques*

207-209 East Franklin Street

RICHMOND, VIRGINIA

CHARLES *of* LONDON

Member Antique and Decorative Arts League



3
INTERIORS
OLD
ENGLISH
FURNITURE
TAPESTRIES
3

NEW YORK: TWO WEST FIFTY-SIXTH STREET
LONDON: 56 NEW BOND STREET

Those interested in Antiques should not miss the Whitemarsh section. Settled as early as 1691, it is wealthy in historic lore and romance, and particularly rich in antiques. Shops of excellent repute are in our immediate neighborhood. If we are advised by telephone (Whitemarsh 18-68) we are glad to meet out-of-town visitors at the Chestnut Hill Stations of either Reading or Pennsylvania railroads.

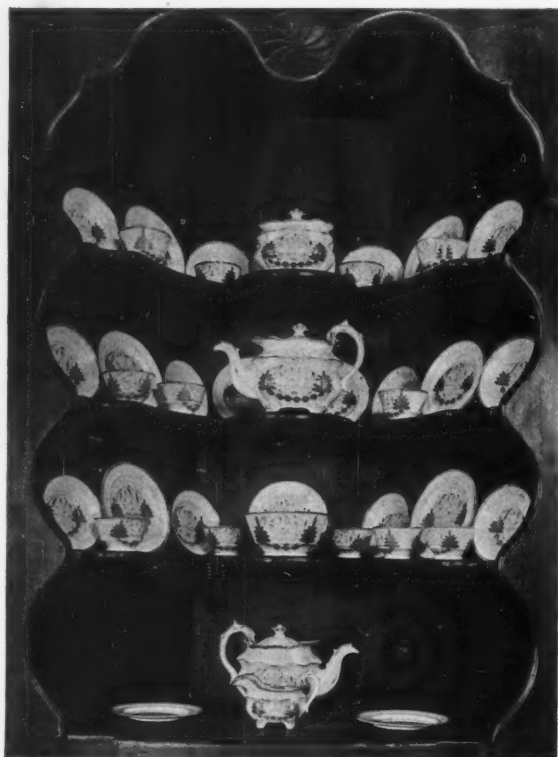
BETHLEHEM PIKE
WHITEMARSH, PA.

(3 miles north of Phila. City Line)

The *Hayloft*

Everything Guaranteed as Represented

BRANCH:
"FAIR OAKS"
615 Greenleaf Avenue
GLENCOE, ILL.



A VERY EARLY PINK LUSTRE TEA SERVICE

THE BANDBOX

ANTIQUES :: INTERIOR DECORATIONS

8 FRANKLIN PLACE, SUMMIT, N. J.

TELEPHONE SUMMIT 1098

John Morrison Curtis :: Helen Perry Curtis

GORDON of LONDON

Wholesale Antique Importers

NEW YORK: 306 East 59th Street

Consignments
Every
Fortnight

Apply for Prices

Telephone
REGENT 7175



OFFICE SECTION OF WAREHOUSE

GUARANTEED ANTIQUES ONLY



TWO VIEWS OF A VERY
RARE BUREAU OR DESK,
IN RICH MAHOGANY
(English c. 1760)

It is very exceptional to find in English work, a desk of this period with serpentine front.

This example has numerous secret drawers and devices including an ingenious locking system. Further particulars on application.

Fine English Furniture and Works of Art

No Reproductions

THE favor of a visit from American visitors to England is solicited. The stock is large, ever changing, and guaranteed genuine antique.

*Oak, Walnut, Mahogany and
Satinwood Examples in Stock*



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MARCH, 1927

No. 3

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ALICE VAN LEER CARRICK, Editorial Consultant

LAWRENCE E. SPIVAK, Business Manager
SIDNEY M. MILLS, New England Representative, Boston Office
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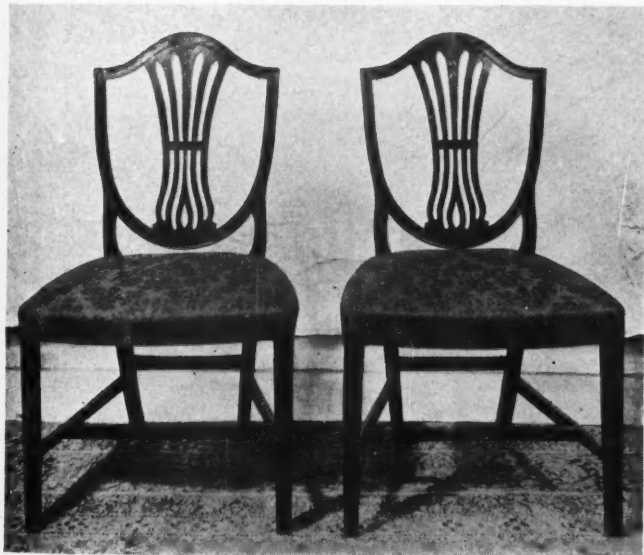
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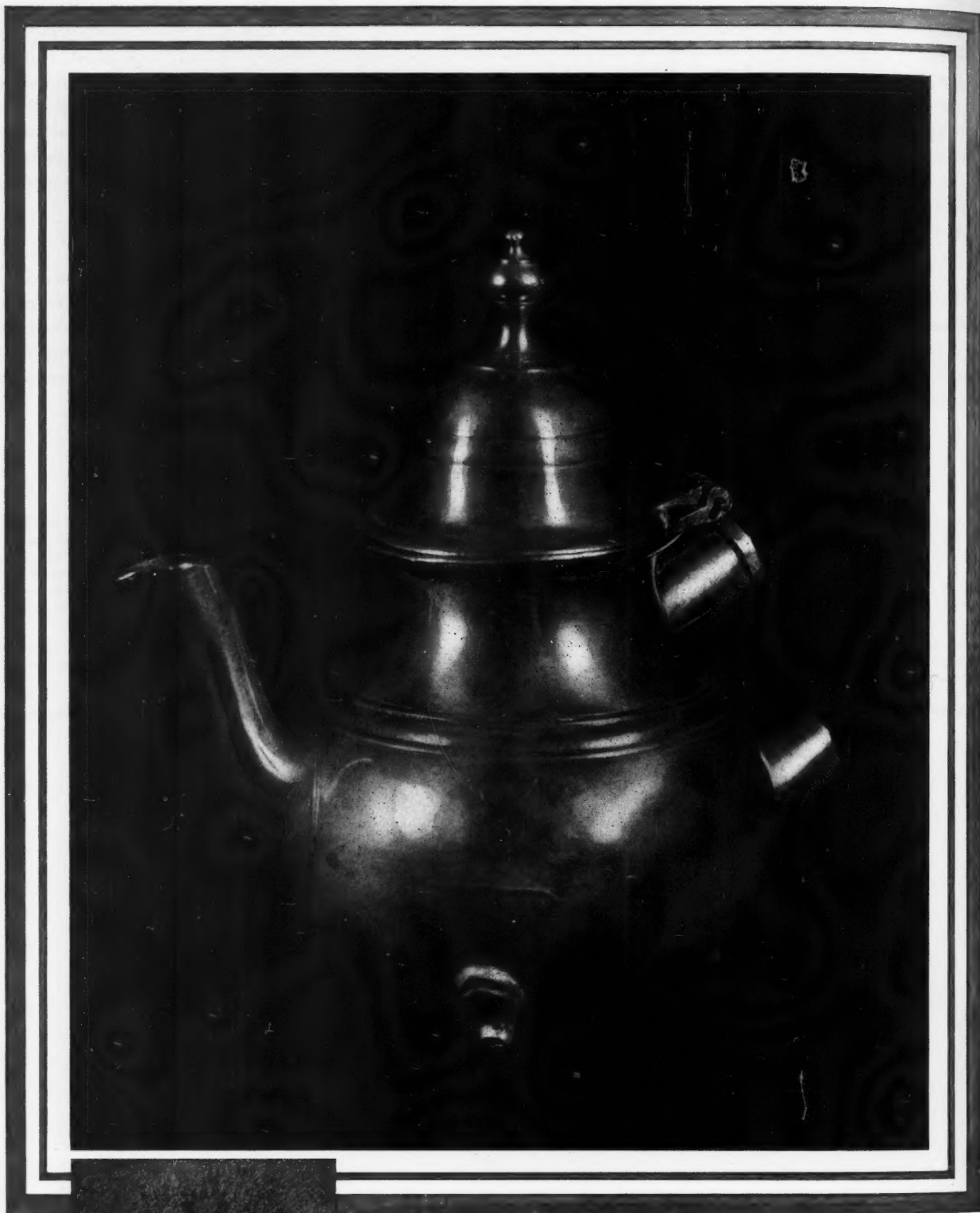
A Pair of
**FINE HEPPLEWHITE
CHAIRS**

Antiques Room

Jordan Marsh Company

Boston, Massachusetts

SIXTH FLOOR IN FURNITURE BUILDING



PEWTER TEAPOT BY WILLIAM WILL (1742-1798)

The maker's touch, which appears on the bottom of the pot — within — is reproduced at the left, in slight enlargement.

Height of pot 6¾".

Owned by Mrs. Leonard M. Rieser, Chicago.

ANTIQUES

A MAGAZINE for Collectors and Others WHO FIND
INTEREST IN TIMES PAST & IN THE
ARTICLES OF DAILY USE & ADORNMENT
DEvised BY THE FOREFATHERS

Volume XI

MARCH, 1927

Number 3

The Editor's Attic

Mrs. Bloomer and Her Cover

IN these decadent days evidence seems to be accumulating in denial of the long accepted dictum that marriages are made in heaven. But affairs were not always thus. Had it not been for something very like divine foreknowledge coupled with divine interposition, how could a man named Bloomer have been led to join himself in holy matrimony to one Amelia Jenks, a damsel destined to invent a feminine garment that would need appropriate but decorous entitlement?

Amelia Jenks, be it said, was born in 1818; was filled with the afflatus of reform; edited an aseptically immaculate magazine known as *The Lily*, and a more human publication, *The Western Home Journal*; embraced the causes of temperance and women's rights; in due course married Mr. Bloomer, and set herself to the task of liberating her entire sisterhood from the trammels of tight lacings and trailing skirts.

Success would doubtless have attended the latter undertaking had the good lady thought of placing silk hosiery within easy reach of womankind. But she lived in an era of axiomatic modesty and belief in the law of compensatory obscurity. If one garment went up, another must come down. For wear beneath the abbreviated skirts which she advocated, Mrs. Bloomer, therefore, devised full trousers tightly gathered about the wearer's ankles.

The adoption of this costume she urged in speech and public print, and by personal example, first in the United States and then in England. Her fellow citizens, for the most part, thought her funny; English folk looked upon her insistent advice as no better than impudent interference.

But Mrs. Bloomer was not entirely out of step with her time. Before she died, in 1894, women had begun to take increasing interest in athletic sports; they were riding bicycles and attending gymnastic classes. Some costume permitting of unhampered leg motion was necessary. Hence emerged into human ken certain effulgent bifurcations, shaped like twin squash blossoms unfolding on a

single stem, and, like those ample flowers, drooping in a thousand expansive pleats and wrinkles. Such were the actualities derived from Mrs. Bloomer's dream. And for them and for all their subsequent manifestations, their various expansions and contractions both lateral and longitudinal, there has never been any question as to an appropriate name. As it was appointed when Amelia Jenks abandoned spinsterhood for matrimony, they were, are, and always will be *bloomers*.

Besides adding a term to the English vocabulary, Mrs. Bloomer, during her days of propaganda, supplied the cartoonists and social satirists of two hemispheres with a target for their ingenious and caustic wit. There were those, too, who sought to make capital out of such favor as the cause of skirt and trousers for women might have found. Thus we have, published in 1851 by William Hall and Son, of 239 Broadway, New York, *The Bloomer Schottisch*, for the piano, written by William Dressler and dedicated to "Mrs. Bloomer and the Ladies in Favor of the Bloomer Costume."

On the cover of this melodious offering appears the picture of a young person clad in bloomer costume — the work of those well-known New York lithographers, Sarony and Major. An explanatory line informs us that this winsome miss, with her hands clasped, and her demure glance commercing with the skies, is garbed for autumn. As the world wags today, however, her apparel would seem quite as appropriate to the gusty months of late winter and early spring. Contemplation of its structure, indeed, suggests an interesting possibility. Since, at present, providence indicates no gallant disposition to temper the winds of heaven to the shorn limb, it yet may come to pass that considerations of self-preservation shall triumph over those of silken pulchritude, and, in so doing, establish the complete but belated triumph of Mrs. Bloomer.

Some idea of the resultant aspect of womankind may be derived from this month's cover of *ANTIQUES*, where, thanks to the thoughtfulness of Mrs. Sherman O. Haight, of Hartford, Connecticut, is reproduced the Sarony and Major lithograph whose attractiveness, having saved

William Dressler's *Schottisch* from the oblivion which schottisches in general deserve, is further responsible for these Attic observations.*



TEAPOT BY WILLIAM CALDER WITH ITS EAGLE MARK

More Teapots

THE Attic note of December, relative to certain teapots, has led to some interesting developments. From Carl O. Hierholzer, of Brooklyn, comes a photograph of a Calder teapot whose shape closely resembles that of the Thomas Danforth Boardman pot pictured in December.

William Calder, it will be recalled, was a contemporary of Boardman's, though he enjoyed a shorter life, 1792-1856, whereas the span of Boardman's existence was from 1784 to 1873. Calder lived and worked in Providence, Rhode Island; Boardman, in Hartford, Connecticut. Calder used two touches: one, simply his last name in very small capital letters; the other, an eagle. Mr. Kerfoot, in his *American Pewter*,† observes that the eagle touch appears in all known Calder porringers, and that it may likewise occur in other pieces. This judgment is substantiated by Mr. Hierholzer's teapot, whose eagle mark, clearly stamped in the bottom of the piece is here reproduced with the pot itself.

The Attic believes that this specimen of Calder's work should be assigned to the decade of the 1830's, and that it is among the earliest of the works of the Providence pewterer which have thus far been published.

Just as the Calder teapot obviously belongs in the category of nineteenth century pewter, so does the teapot illus-

*Adherence to strict standards of accuracy calls, perhaps, for some slight emendation of the observations anent Mrs. Bloomer. The lady in question is really to be absolved from responsibility for inventing the costume which bears her name, or rather, that of her husband, Dexter C. Bloomer. The actual culprit appears to have been Mrs. Elizabeth Smith Miller, whose agility in stair-climbing, when she was garbed in her emancipated rig, deeply impressed her cousin, Elizabeth Cady Stanton.

†J. B. Kerfoot: *American Pewter*, Boston, 1924, p. 135.

trated in the Frontispiece belong in that of the eighteenth. In general design and contour virtually identical with the early English teapots pictured in the December Attic, this specimen is slightly more massive in character than its English analogues, is slightly thicker in the spout, and, *mirabile dictu*, still preserves the vestiges of three well-modeled feet, whose comeliness, alas, brought no immunity against martyrdom on a hot stove, where all three supports were melted to mere melancholy stumps.

Quite clearly observable, even in the photograph, is a hair line about the middle of the body of the pot, where the upper and lower halves were brazed together. The lid button is of pewter, and is integral with the rest of the finial. What was, no doubt, a wooden handle, has disappeared. Save for the somewhat inadequate brazing of the lower body, workmanship throughout is sturdy and above reproach; the pewter itself is of delightful texture and color. An admirable teapot, any one would call it, and unique in possessing even the remnants of feet.*

Made by William Will

But this teapot possesses another special attribute. Outwardly it bears no maker's mark or other clue to authorship. But on the bottom, within — after the Continental European fashion — we find stamped an X mark of quality, and, beneath this, the name *Wm Will*, of Philadelphia. Here, then, we are face to face with that which has long been sought but hitherto not found — perhaps the rarest known item of American pewter — an authentic teapot of the eighteenth century.

William Will, as we learn from Mr. Kerfoot and Mr. Myers, was born in 1742, died in 1798, and spent the period intervening between these dates for the most part in or near Philadelphia, where he worked as innkeeper and pewterer and was a well-known and influential citizen.

English though his name may seem, William Will was of German extraction, probably the son of one John Peter Will. His two successive wives, Barbara Colp and Anna Clampher, bore pleasantly mouth-filling Teutonic appellations. Mr. Kerfoot, who has had access to records of certain of William Will's business dealings, notes the following as listed among the pewterer's wares: plates, basins, mugs, spoons, teapots. A tabulation of sales made between April 17 and May 3, 1780, by Messrs. Shinkle and Graff, who acted as agents for Will, indicates the disposal of six teapots, in addition to numerous spoons and various plates and basins.

Concerning teapots in Will's 1780 style, Mr. Kerfoot remarks "It would greatly interest me to see one." — And here, quite probably, is his opportunity. In silver, to be sure, this shape would be recognized as almost inevitably of the pre-Revo-



THE WILL TEAPOT AS IT MAY ORIGINALLY HAVE APPEARED

*This joining line occurs, of course, in all such pots; but it is seldom so obvious.



AN AMERICAN EMBROIDERED RUG (c. 1790-1810)

lutionary period. In American pewter, however, we must realize — particularly if we recall the pewterers' banner of 1788* — that styles developed slowly and that the molds and forms which were good enough for one generation were good enough for broods yet to come.

Lest there be any question as to the authenticity of this William Will teapot, it may be remarked that the specimen was originally found among the moth and rust of a junk shop in the environs of Philadelphia, by M. L. Blumenthal, who purchased it at a price that would preclude the possibility of fraud, even were the visible aspect of the piece itself insufficient evidence of the genius of its marks. The present owner is Mr. Blumenthal's sister, Mrs. Leonard M. Rieser, of Chicago.

An Embroidered Rug

ANOTHER important embroidered rug has recently been acquired by Mrs. J. Insley Blair, of Tuxedo Park, New York. The rug in question measures 58 inches long by 32½ inches wide. Embroidered in colored wools on a linen background, it is the work of Esther Ann Ware, of Whitefield, Maine, who employed, in the course of her task, nearly every known variety of stitch. Mrs. Blair's fine specimen is closely allied in type and workmanship to another Maine rug, pictured in Figure 4, page 401, of *ANTIQUES* for June, 1926. The Attic inclines to assign both rugs to some period between the years 1790 and 1810. That both may have been wrought by the same hand is far from impossible.

*See *ANTIQUES*, Vol. IX, p. 19.

Pewter Errata

OWING to the difficulty of operating pens across the sea, certain emendations to H. H. Cotterell's table of pewter labels, published in *ANTIQUES* for January, failed to materialize until too late for incorporation in the original printing. For the benefit of those who are likely to use this table for careful reference, these emendations, which have been recently received from Mr. Cotterell, are here printed so that necessary notations may be entered in the original table. Here is the tale as now told:

F. crowned or uncrowned. Crosses *should* appear under France, 1st quality; Italy, 1st quality; and Switzerland, 1st quality; but neither under Belgium nor Holland in any qualities.

F. C. = FINE COMPO. Delete *Fine* and substitute FEIN.

F. E. = FINE ETAIN. Delete final "E;" it should read "FIN ETAIN."

FEIN ZINK } Delete under both these headings, the crosses under Austria
FEINZINK } and Switzerland. It should appear *only* under Germany, 1st quality.

FIN. "X" should appear under France, 1st quality, *in addition to* Switzerland, 1st quality.

FYN. Delete the cross under Austria and put it under Belgium, 1st quality.

HARD TIN. Delete the cross under Holland, 2nd quality.

MERCURY (&c). Delete the cross under Switzerland, 1st quality.

ENGELSK TIN. A cross should be under Scandinavia, 1st quality, with "DANISH" after it.

KRON TIN. A cross should appear under Scandinavia, 2nd quality, with "DANISH" after it.

MANG(C)ODS. A cross should be under Scandinavia, 3rd quality, with "DANISH" after it.

(This latter appears under Russia and Poland. The others leave one in doubt where they are meant to be. A cross in the right column will clear it up.—H. H. C.)

Three Block-Front Secretaries

By MALCOLM A. NORTON

THE three mahogany block-front secretaries here described are among the best and most valuable of my acquaintance.

The one shown in Figures 3 and 5, is the most beautiful piece that I have ever seen. It carries nine carved shells, and is arranged with an interesting triple door for the cabinet. This secretary stands in the offices of Brown and Ives, of Providence, Rhode Island, successors to the firm of Brown Brothers, whose name is perpetuated in Brown University.

The story is told that the four Brown brothers, Joseph, Moses, Nicholas, and John, each owned a secretary of this kind, and that all four pieces were made by a Newport cabinetmaker — name unknown — during the second half of the eighteenth century. It was somewhere between 1760 and 1785 that the Newport cabinetmakers appear to have reached the height of the art of building block-front furniture. Two at least of these secretaries have passed out of the Brown family; one is said to be owned in New York City, while the whereabouts of the fourth is apparently unknown.* These pieces, with others of similar style, are indiscriminately credited by some writers to John Goddard, a Colonial master cabinetmaker of Newport. So careful a writer as Luke Vincent Lockwood, however, in his delightfully written books on Colonial furniture, cautiously observes, "It is thought that they were made in Newport by John Goddard."

That John Goddard made this type of furniture, there is ample evidence in the pieces handed down in the family as well as in one of John Goddard's letters quoted by Mr.

Lockwood.* I have, however, seen several excellent block-front pieces carrying on them the name of John Townsend, but none at all with the name of Goddard. There is, to be sure, a secretary bearing the name of Goddard written in pencil, and with it a complete record of the piece's making and repair. This inscription, however, is not that of the maker of the secretary but of an early owner, who wished to preserve its history. Either Goddard or Townsend could have made all these pieces, as could, perhaps, many another Newport workman.

* * *

The second of my choice of block-fronts, shown in Figure 1, is a six-shell secretary apparently made by the same master workman that made the nine-shell piece, for it shows many points of similar construction; though the fact seems to prove only that all the Newport workmen produced pieces very much alike. It is possible that this piece belonged to the original Brown Brothers, and that the four pieces ordered and made for them were not all alike. From about 1840 to 1875, and even later, these great secretaries were considered so heavy and awkward to handle, even when furnished with brass handles on the sides of the top and lower parts to facilitate moving them, that families were not unwilling to part with them.

This six-shell secretary is owned by the Metropolitan Museum, New York City.

* * *

The third of my selection is a mahogany block-front secretary, now in the Essex Institute at Salem, Massachusetts (Fig. 2). It has an interrupted pediment with a flaming urn in the centre, and the cornice shows dentils,

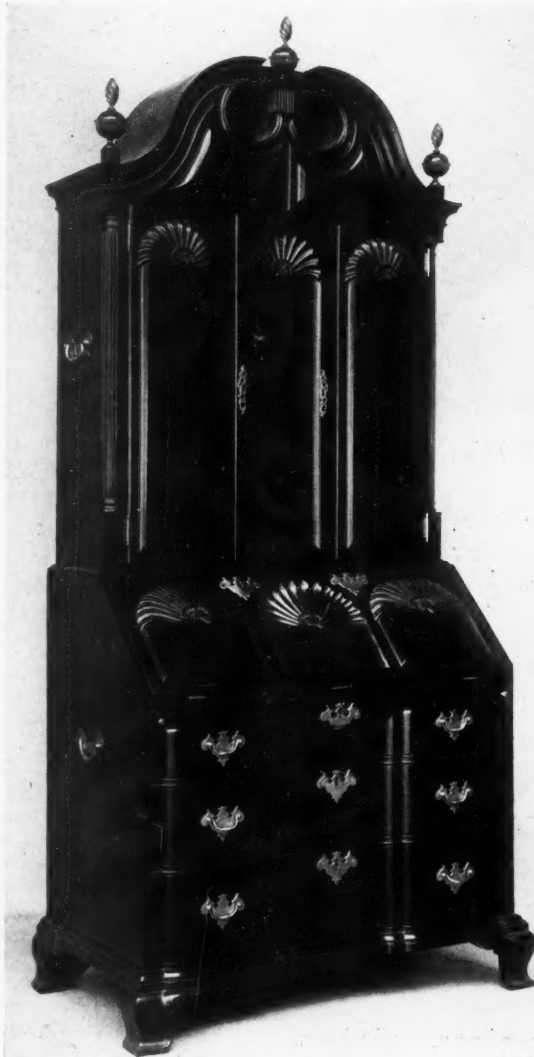


Fig. 1 — BLOCK-FRONT SECRETARY

This secretary should be compared with that pictured in Figure 3. Both are splendid examples of the work of the Newport school of cabinetmakers. The question as to whether they are both to be attributed to John Goddard or merely to the school of which he was an exemplar offers material for some speculation. The two pieces display important differences in general proportion and in the carving of their shells; yet in general conception they are quite similar.

Owned by the Metropolitan Museum of Art.

*This seems to be a slight variation of a tradition repeated in *ANTIQUES*, Vol. I, Number 1, page 18, to the effect that a series of three specially designed tall pieces were made for Joseph Brown, one of the four brothers. Of these special pieces, one is supposed to be the superb chest-on-chest now owned by Mrs. R. Gladding, of East Thompson, Connecticut, published in the number of *ANTIQUES* here referred to. — THE EDITOR.

*Luke Vincent Lockwood, *Colonial Furniture*, New York, 1926, Vol. I, pages 246 and 117.

Concerning the inscribed secretary, *ANTIQUES* will eventually have something to publish. As for the attribution of certain other secretaries to Goddard, claim has been made that this is supported by contemporary documents. *ANTIQUES* has, however, been assured that no such documents are known. — THE EDITOR.



Figs. 2, 3 — BLOCK-FRONT SECRETARIES

The first of these, owned by the Essex Institute, is less logically designed than its neighbor on the right, from Newport. Its severely architectural superstructure does not completely harmonize with the more romantically treated desk front below. Yet it is a noble specimen of furniture. The second piece is owned by Brown and Ives of Providence, with whose generous permission, and the courtesy of the Rhode Island School of Design, it was specially photographed for *ANTIQUES*. It is remarkable for its nine finely carved shells.

applied fretwork, and linear bead molding. It is a strikingly handsome piece, differing from the usual run of block-fronts in its purely architectural upper portion, the paneling of whose doors is repeated on the slant lid. The feet are of the straight bracket type, and the method of connecting the extended skirt with these feet is worthy of comparison with that adopted by the Newport makers. The interior of the cupboard is quite plain, but the desk

cabinet shows concave blocking with shells on the drawers and on the cupboard door. This piece could have been made in any one of several Massachusetts seaport towns, or, perhaps, in the Connecticut Valley.

* * *

In an article appearing recently in a popular journal the writer stated that the drawer fronts of all block-front pieces were cut and carved from one solid piece of wood.



Figs. 4, 5 — TWO BLOCK-FRONTS CONTRASTED

Here are shown the Brown and Ives secretary and the Essex Institute secretary of the previous illustration, with doors open and lids down. The door arrangement of the Rhode Island piece is worth examining. Study of the back of the leaf open at the left will reveal the fact that the relief blocks on the fronts of the doors are *applied*, for their full length, upon an open frame of stiles and rails. The central door is similarly built up on its inner side to allow for the deep cutting of the intaglio panel.

Of both secretaries pictured, the cupboard interiors are severely plain. The desk cabinet of the Rhode Island piece is, however, rather more than ordinarily simple. In many examples of this type, cabinets follow the convention displayed in the Salem piece — that of two tiers of drawers topped with a shell and a middle cupboard with its door similarly treated.

This is an error easily made without careful inspection and study of many block-front pieces. In all of the Newport and Connecticut Valley three-shell block-front pieces that I have examined, the outer or convex shells are applied; that is, they are glued to the drawer fronts, while the middle or concave shells are carved out of the solid piece.* I have seen three Connecticut Valley genuine pieces, *every block of which was glued on*. One such piece I showed in my article in *ANTIQUES* for February, 1923, Fig. 3, page 63.

Even the Newport cabinetmakers were, at times, inclined to strengthen their drawer or door fronts by careful

*The reader should be careful to observe that the author here is speaking of the semi-elliptical carved shells constituting a kind of finial to each tier of blocks, and not of the rectangular blocks below it.

piecing out with glued additions. Two, at least, of the tall Newport secretaries with block-front upper doors clearly reveal the fact that the relief blocks of these doors were applied separately to a skeleton of stiles and rails. What is true of two is probably equally true of all.

It is important to observe the molding which marks the inner edge of the pediment scroll on all Newport pieces. Mr. Lockwood states that this molding does not appear on any pieces except those made in Newport; and, so far as my own investigation of block-front pieces goes, I find that he is correct; though why this peculiarity of workmanship was confined to Newport cabinetmakers I am unable to explain.

Fig.

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European Continental Pewter

Part II

Distinguishing National Features, Other Than Marks

By HOWARD HERSCHEL COTTERELL,* F.R. Hist. S.



Fig. 20 — THE PLAIN BALL
The Ball is Germanic in origin. Common to Germany and German-speaking countries. Shows many variations.

ALTHOUGH the greatest of all tests of the nationality of a piece of pewter is to be looked for in the maker's marks, there are other and very unmistakable features which, in some cases, point an unerring finger either to the *actual country* or to the *general region* of origin. Specific features, or characteristics, often remained constant to, and confined by, the boundaries of their native countries. But often, again, they have unassumingly overstepped such limits to find an adoptive welcome awaiting them in lands contiguous to their own. In any such latter case, however, more often than not one finds native features more or less modified so as to conform to the traditions of the country of adoption.

To those whose acquaintance with Continental pewter types is limited to such items as they may encounter in curiosity and junk shops, many of the illustrations which accompany these articles of mine will be something of a revelation, as indeed they have been to me, whose life, for upwards of a quarter of a century, has been devoted to pewter research.

EVOLUTION OF PEWTER FORMS

From the enlightenment so gained one can now begin to understand the steady but inexorable process of evolution which has governed and guided — albeit unwittingly — the pewterer's mind and hand throughout the ages.

We may, for our purposes, assume the influence derived from the Romans, whose designs are replete with the suggestion that they were based upon the work of the pottery vessels of clay made upon the potter's wheel. Simple, devoid of anything but the slightest ornament — and that but sparsely used — such

types prevailed until the early Middle Ages and may well be described as truly "ceramic" in feeling. Next, the Gothic influence began to make itself apparent in the pewterer's work; giving place in due time to the pure Renaissance style; later, to that of the more decorated Renaissance. Then came the dominance of the Baroque-Rococo, until, before the final decline, we have the more soberly decorated Empire types.

Though one looks in vain for evidences of a similar evolution in the pewter work of Great Britain, each successive "wave of influence" left its indelible mark upon the craft throughout the Continent of Europe.

These remarks, though a digression here, are *essential* to an intelligent appreciation of our subject.

THE THUMBPIECE AS A GUIDE

Let us now, however, turn to such definite national characteristics as it may be possible to review in the space at our disposal. I think I cannot do better than to observe the same procedure which I adopted in my *National Types of Old Pewter*,* and, first of all, give consideration to some of the European Continental thumbpieces. I shall have occasion frequently henceforth to refer to them, and, for brevity's sake, must do so by name.

The ones which I propose to mention here are: the *Ball*, the *Brambleberry*, the *Bent-back Wedge*, the *Cleft*, the *Erect*, the *Leaf*, the *Lens*, the *Linked*, the *Mascaron*, the *Plume*, the *Rams' Heads*, the *Shell* (or *Palmette*), the *Twin Acorn*, and the *Twin Pomegranate*.

We shall consider these in the alphabetical order named, beginning with:

THE BALL

This would seem to be essentially *Germanic*, by which word — where-



Fig. 21 — STRAIGHT-LOBED BALL

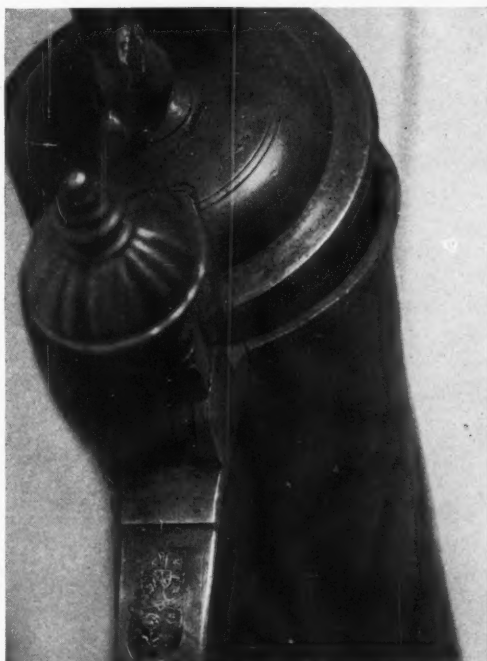


Fig. 22 — THE STRAIGHT-LOBED BALL

*Continued from the January number of ANTIQUES. Copyright, 1927, by Howard Herschel Cotterell. All rights reserved.

*Published by ANTIQUES, Inc., Boston, 1925.



Fig. 23 — HORIZONTAL FILLET BALL



Fig. 24 — VERTICALLY FILLETED BALL

ever I may use it — I mean to convey the thought that, while the Ball was a product of Germany, it was also used in the German-speaking parts of Austria, Hungary, Switzerland, and so on. The Ball is believed to be thoroughly German in its origin; and its appearance elsewhere must be considered merely sporadic. It takes many forms, from that of a plain sphere, to that of a sphere with perpendicular lobes, spiral flutes, horizontal and vertical fillets, which sometimes cover its whole surface, sometimes but the upper half.

In certain cases the sphere has a somewhat flattened or crushed appearance, and again we find it with a small cup, or chalice or a spool-like protrusion on the top. Early in the nineteenth century the ball developed, at times, into an urn shape, though the sphere persisted, and still persists on students' beer-mugs and so forth.

Figure 20, picturing an example from the collection of Alfred B. Yeates, F.S.A., of London, shows the plain Ball on a Hanseatic flagon. The straight-lobed Ball — side and top views — is shown in Figures 21 and 22 on a guild flagon in the collection of my collaborator, Robert M. Vetter of Amsterdam.

The horizontal fillet occurs in Figure 23, and the vertical — covering the entire sides — in Figure 24, from an example in the collection of Charles G. J. Port, F.S.A., of Worthing. The flattened Ball is well exemplified in Figure 25, from



Fig. 28 — THE BENT-BACK WEDGE



Figs. 25, 26, 27 —
FLATTENED BALL, (Left)
CUPPED BALL, (Right)
NUTMEG CLAMP, (Below)

the collection of A. J. G. Verster, of the Hague; Figure 26 shows the cupped finial on a fine *Thuringian Pechkrug*, also in the collection of Mr. Verster.*

The Ball thumbpiece would seem to have come into existence during the seventeenth century; but its great popularity to have been reached during the eighteenth.

Before leaving the Ball, I feel I must make my apologies to the correspondent who, in the issue of *ANTIQUES* for May, 1925, called attention to this thumbpiece as a receptacle for holding nutmeg, a statement which I queried in a reply published in the same magazine for October, 1925. I was wrong in casting doubt on "G. A. R. Goyle's" statement; and, if this should catch his eye, I hope that he will accept my humble cry of "peccavi!"† *These Balls were, at times, made to unscrew* for the purpose stated. A similar feature is occasionally found on the inner sides of the bases of the short, stumpy Austrian tankards, where a ferrule, or nipple, holds the nutmeg in position by the operation of a thumbscrew, as indicated in the accompanying sketch (Fig. 27). Thus the nutmeg apparently was immersed until the tankard was emptied.

The use of the Ball as a foot will be noted, as a point of interest, by referring back to Figure 21.

THE BENT-BACK WEDGE

This may, possibly, be a modification of the erect type, but its introduction, or evolution, so far as known, is comparatively recent. I do not remember having seen it on pieces earlier than the eighteenth century, or of other than French na-

tionality, and then principally on Normandy flagons and cylindrical measures. (See Figures 28 and 29, respectively.)

*A point worth noting *en passant* is that the Ball is sometimes placed immediately over the hinge, and at other times on the lid, or between the hinge and lid.

†This was, of course, written considerably before the publication of G. A. R. Goyle's article *The Nutmeg Vindicated* in *ANTIQUES* for December, 1926.

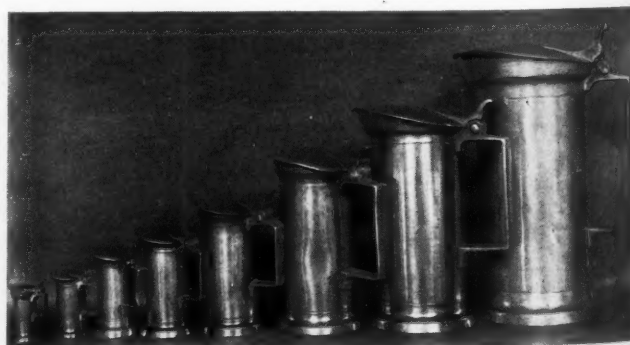


Fig. 29 — THE BENT-BACK WEDGE
Characteristically French: on cylindrical measures.



Fig. 30—THE BRAMBLEBERRY
French. The example is of 1706.

from a small French flagon in the possession of Etienne Delaunoy, of Amsterdam. It bears the date 1706.

THE CLEFT

This would seem to have been inspired by the work of Augsburg silversmiths. The illustrative example, chosen from Mr. Vetter's collection, is dated 1778. It is a North German or Danish piece (Fig. 31).

THE ERECT

The chief claim which one can put forward for the inclusion of this type here is that it is a thumb-piece! Certainly it has no national individuality. Quite the reverse, for I believe it to have been one of the most widely distributed of them all. And yet it must be admitted here to give completeness to the series.

There seems little doubt as to the Gothic origin of the Erect thumb-piece; but the type had a very long run from that period until well into the late eighteenth or early nineteenth century. In construction it consists of two opposed circular sweeps, and, like all Gothic creations, it is admirably adapted to its purpose, and fits the grip perfectly. It is always poised

THE BRAMBLEBERRY

This, too, would seem to be an evolution, but, in this instance, from the Twin Pomegranate or Twin Acorn. The Brambleberry is quite an uncommon type, and the fine illustration here given, in Figure 30, is

above the lid hinge; never over the lid itself.

Distribution of the Erect thumbpiece covers Austria, Bohemia, Germany, Eastern Hungary, and Switzerland and—in slightly modified form—Belgium, France, and Holland.

In the last named country it became more crude and had a little raised square pad, or eminence, on the end, presumably to give a better purchase to the pressing thumb.



Fig. 31—THE CLEFT
North German or Danish.

In Belgium and France, the upper circular sweep gives place to a straight section, the terminal of which finishes in a sort of baluster motif and a kind of double wedge lid attachment, reminding one of the wavelets running over one another across a flat sandy shore.

A very beautiful and early example of the general type is shown in Figure 32, from a magnificent flagon, dated 1589, in the famous collection of Fritz Yeates collection, appears in Figure 33. The Dutch, Flemish, and French types are shown in Figures 34, 35, and 36, respectively, the former from the collection of Mrs. L. Payne, of Amstelveen; and the latter from that of Mrs. J. Denys, of Amsterdam.

THE LEAF

This type, as will be seen from



Figs. 32, 33—THE ERECT

Composed of two C curves in opposition. Of mediaeval origin, but of wide distribution in Austria, Bohemia, Germany, Eastern Hungary, and Switzerland, and, in slightly modified form, in Belgium, France, and Holland.



Figs. 34, 35, 36—THE ERECT

Here, in the order shown, are Dutch, Flemish, and French expressions of the Erect thumbpiece.



Fig. 37—THE LEAF
This example is from a sixteenth century French flagon.

the beautiful flagon illustrated in Figure 37, from the collection of H. C. Gallois, of the Hague, has its roots buried in the early period. This example, probably dating back to the sixteenth century and emanating from France, shows the Leaf in its early form; while the little burette in Figure 38—from the Yeates collection—shows the thumbpiece development in the year 1700.

THE LENS

Here one must remove one's shoes in reverence; for one stands before a type the origin of which is lost in remote antiquity. The Lens type is shown in the centre of the three primitive

pieces illustrated in Figure 39, the photograph of which was kindly supplied by Jørgen Olrik from certain pieces in the Dansk Folkemuseum at Copenhagen, of which institution Mr. Olrik is managing Inspector.

These examples were found at Assen, on the Island of Fünen. They demonstrate, with more force than can any words, the evolution of the pewter vessel from its forerunner in clay; and they give point to the remark made on an earlier page that such early pewter is "ceramic" in feeling. I shall have occasion to revert to this photograph and this subject in a later article.

In this Lens type of thumbpiece, which crosses the connecting bar at right angles, there occur on both back and front, two convex, lens-like protrusions, or bosses, which give to the whole a very severe appearance. It is probably of North German Hanseatic origin.

THE LINKED

The Linked thumbpiece is well shown in the extremely good example of Figure 40, from the lid of a stone pot in the collection of Mr. Vetter. Here is another rather early



Fig. 38—THE LEAF
From a burette of 1700.



Fig. 39—THE LENS
Probably of North German origin. These three superb examples, found on the Island of Fünen, illustrate an old form of this thumbpiece.

type, and Mr. Vetter assures me that none of the examples he has seen may be dated later than 1600. It is believed to be a purely Dutch type.

THE MASCARON

The Mascaron may be considered a variety of the Erect, and usually has slanting or bevelled flanks. It mostly appears on German, Alsatian, Austrian, and Eastern Hungarian work, from about 1550 onwards. The Mascaron itself represents Medusa, and is intended to symbolize the frightening of evil spirits. The same device is sometimes repeated on the finial of the handle, as on the handsome flagon in Figure 42. Figure 41 is from a Heidelberg flagon — somewhat indistinct from wear.

If laid flat against the body of the vessel, the Mascaron is a reliable indication of Austrian origin. Figure 42 illustrates both this and our next type:

THE PLUME

The Plume, which is illustrated in Figure 43, stands straight up from the hinge part and is very popular in Alpine districts. It is probably a seventeenth century development.

THE RAMS' HEADS

This type takes the form of two rams' heads, back to back, set at right angles to the strengthening bar of the lid, at the front end of which a third head is sometimes found, *affronté*; i.e., looking out toward the front of the lid. This type is exclusively found on Swiss flagons from the canton of Wallis. An example will be seen in the

centre of the fine row of these flagons, in the Vetter collection, which I illustrate in Figure 43a.

THE SHELL (OR PALMETTE)

In point of popularity this would seem to be the Dutch analogue of the contemporary German ball; but it is by no means exclusively Dutch, for it is found on Flemish pewter, too, and, occasionally, on pewter of other nationalities. But the low Countries were *very* fond of it (Fig. 44).

THE TWIN ACORN AND THE TWIN POMEGRANATE

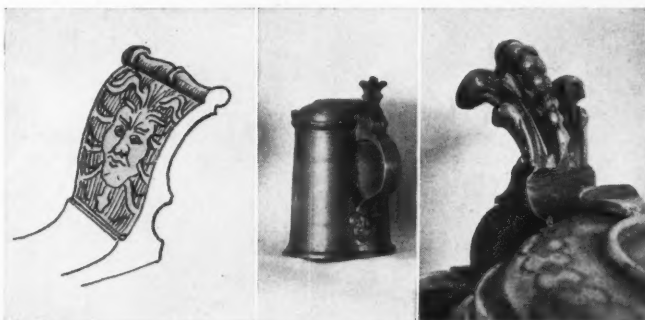
Here again, we are contemplating types so old, so inextricably interwoven with the early "ceramic" types of pewter that they, too, have thus far evaded our efforts to confine them within given dates. Like the Lens type, in their early expression they are objects of our veneration.

Figure 45 shows an extremely rare and beautiful early example of the Pomegranate, once more from the Verster collection. Figure 46 shows its later development on a Wallis flagon; whilst, in Figure 47, a fine example of the early Acorn is given on a small sixteenth century ointment jar from the Rijksmuseum at Amsterdam.

In Figure 48, appear three eighteenth century Wallis examples of the type,



Fig. 40 — THE LINKED
A Dutch type not observed after the year 1600.



Figs. 41, 42 — THE MASCARON; Fig. 43 (right) — THE PLUME
The Mascaron appears in Alsatian, Austrian, and Eastern Hungarian pewter from 1550 onward. Figure 41 is from a Heidelberg flagon; Figure 42 shows the Mascaron as the terminal of the handle.
The Plume, a seventeenth century development, is very popular in Alpine districts.



Fig. 43a — RAMS' HEADS AND TWIN ACORNS

Exclusively Swiss. The Rams' Head thumbpiece appears on the middle member of this group of flagons from the Wallis Canton.



Fig. 44—THE SHELL
Chiefly of the Low Countries.

means exhausts all the types which were in use, the design of which, after all, was obviously subject to any passing caprice of the individual pewterer. In the present article, it is to be remembered, reference is permissible only to such standard types as give some measure of indication regarding the country of their origin, and are, solely on that account, eligible for inclusion in a dissertation on *distinguishing national features*. All of the types enumerated, further, may be classified according to a distinctively descrip-

standing, as was their custom when not in use, upside down on the shelf with their lids hanging down. This picture gives a very good idea of the heart-shaped lid and the varying lengths of the strengthening bars. Likewise it demonstrates the position of the acorns immediately on the flap-hinge.

OTHER TYPES

It must not be assumed that the above enumeration by any

tive terminology, which conveys some fair idea as to their general form and outline, and thus, by suggesting a mental picture, provides a readily understood means of reference for connoisseurs.

Many types not thus far referred to will be found illustrated on succeeding pages; but few, if any, of these may be viewed as representative of the steady progress of pewter evolution. Rather they must

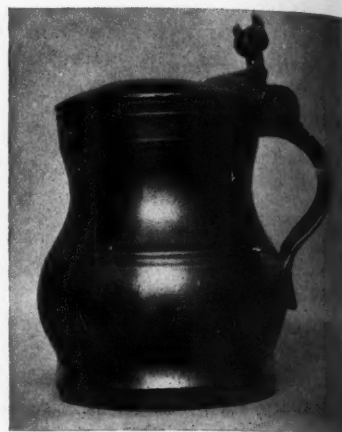


Fig. 45—TWIN POMEGRANATE
A thumbpiece type of very early origin. Here shown on a Dutch tankard.

be regarded as possibly culled from the art of the silversmith, or as illustrating the personal predilections of individual craftsmen.

It is hoped that the classification here presented may be adopted universally by connoisseurs, collectors, and dealers alike, and that it may become the standard method of reference to the various types of European pewter. This result, already accomplished in Great Britain with reference to British types, has, in every way, proved itself of the greatest help to all concerned.

(To be continued)



Figs. 46, 47—TWIN POMEGRANATE AND TWIN ACORN
The first is a later Swiss development of the Pomegranate shown in Figure 45. The second, the Acorn, appears on a sixteenth century ointment box.



Fig. 48—TWIN ACORNS
These Wallis Canton flagons, standing on their heads on a shelf, show the acorn thumbpiece. The beauty of the turning is emphasized by the position.





Fig. 1 — GLASS BY BAKEWELL OF PITTSBURGH

The two bell goblets are of blown glass, and appear to be of the early period. The "patent" shell dish and the dolphin-footed dishes are of pressed glass, and belong to the mid-nineteenth century or somewhat later. This dolphin design was popular with many different factories.

Owned by Miss Mary E. Bakewell

The First Successful Flint Glass Factory in America

Bakewell, Pears & Co. (1808-1882)

By THOMAS C. PEARS, JR.

Illustrations furnished by Mrs. T. H. B. McKnight, from collections as noted in the text

WHEN the Marquis de Lafayette visited Pittsburgh on his famous tour in the year 1825, he expressed a wish, according to the account of Levasseur, his secretary, to see

some of the ingenious establishments which constitute the glory and prosperity of that manufacturing city, which, for the variety and excellence of its products deserves to be compared to our own Saint-Etienne or to Manchester in England. He was struck by the excellence and perfection of the processes employed in the various workshops which he examined; but that which interested him above all was the manufacture of glass, some patterns of which were presented to him, that, for their clearness and transparency might have been admired even by the side of the glass of Baccarat.*

These patterns consisted of two beautiful vases of cut-glass, on one of which, engraved in a medallion, is shown a view of the chateau at La Grange, the salon of which the pieces were to adorn, and on the other, the American eagle, likewise in a medallion. These vases were loaned by a granddaughter of Lafayette to the French Commission and exhibited at the World's Fair at Chicago in 1893. Miss Mary E. Bakewell of Sewickley, Pennsylvania, is in possession of the original autographed letter in which Lafayette expresses his thanks for these handsome specimens of early American glass. It reads as follows:

*A. Levasseur, *Lafayette in America in 1824 and 1825*. Philadelphia, Carey and Lea, 1829, Vol. II., page 183.

Gentlemen,

The patriotic gratification I have felt at the sight of your beautiful manufacture is still enhanced by the friendly reception I have met from you and by the most acceptable present you are pleased to offer me. Accept my affectionate thanks, good wishes and regards.

Messrs. Bakewell, Page and Bakewell.

In the same year the proprietors of this establishment were awarded the silver medal by the Franklin Institute, for the best specimen of cut-glass. Several years previously, 1817, they had made a service of glass to President Monroe's order, which is described in part in a contemporary editorial in the *Pittsburgh Mercury*, as

a splendid equipage of glass . . . consisting of a full set of Decanters, Wine Glasses and Tumblers of various sizes and different models, exhibiting a brilliant specimen of double flint, engraved and cut by Jardelle, in which this able artist has displayed his best manner, and the arms of the United States on each piece have a fine effect. The glass itself must either have been selected with great care, or the spirited proprietors must have made considerable progress in their art, for we have seldom seen any samples so perfectly pellucid and free from tinct. Upon the whole we think the present service equal, if not superior to the elegant Decanters presented to the President when he passed through Pittsburgh last year.*

Again, a few years later, 1832, another President of the United States, the redoubtable Andrew Jackson, ordered from this same firm:

**Pittsburgh Mercury*. November 10, 1818.

Pittsburgh, May 31, 1825.

LAFAYETTE.



Fig. 2 — GLASS BY BAKEWELL OF PITTSBURGH

Two prism pattern footed dishes, a cake or fruit dish, *Rebecca at the Well*, a blown and engraved decanter showing an interesting development of the earlier *Chestnut* bottles, and a six-inch pressed plate in *Saxon* pattern. Of the group, the decanter is perhaps the earliest. The *Rebecca* probably belongs not far from the Centennial period. The cover of the first dish should be omitted.

Owned by Mrs. T. H. B. McKnight.

a set of glass for his own use, consisting of large and splendid bowls, with and without stands, celery glasses, pitchers, quart and pint decanters, tumblers, wine and champagne glasses, salts, etc., all executed in the very best style of workmanship. The glass is as pellucid as crystal; and the beautiful cuttings give a brilliancy of effect not easily described. We understand the order is valued at about \$1500.*

These examples will suffice to indicate that the old Bakewell, Pears & Co. glasshouse enjoyed an unusual reputation in the early days of the last century; hence it is not surprising to find that it is the one establishment in the city that is always mentioned by name and described in detail by all the early travelers who passed through the Gateway of the West.

When Alexander Wilson, the famous ornithologist, visited Pittsburgh in 1810, he wrote a letter wherein he remarked particularly on the various glass works, and stated that,

Mr. Bakewell, the proprietor of the best, shewed . . . yesterday a chandelier of his manufacture highly ornamented . . . for which he received 300 dollars. It would ornament the . . . in Philada. . . and is perfectly transparent.†

Fordham in his *Personal Narrative*, 1817, says:

Mr. Bakewell's works are admirable. He has excellent artists, both French and English. His cut glass equals the best I have seen in England.‡

*John Newton Boucher, *A Century and a Half of Pittsburgh and Her People*. The Lewis Publishing Company, 1908, Vol. I, page 236.

†Letter to Alexander Lawson. Quoted from Francis Hobart Herrick, *Audubon the Naturalist*. New York, D. Appleton and Company, 1917, Vol. I, pages 205 and 206.

‡Elias Pym Fordham, *Personal Narrative of Travel*,

And Fearon in his *Sketches of America*, 1818, remarks his astonishment

to witness such perfection on this side of the Atlantic, and especially in that part of America which a New Yorker supposes to be at the farther end of the world. At Messrs. Page & Bakewell's glass warehouse I saw chandeliers and numerous articles in cut glass of a very splendid description; among the latter was a pair of decanters, cut from a London pattern, the price of which will be 8 guineas. It is well to bear in mind that the demand for these articles of elegant luxury lies in the western states! the inhabitants of Eastern America being still importers from the Old Country.*

This same note of astonishment appears in *A Journal of Travel into the Arkansas Territory (1818)* in which Thomas Nuttall writes:

The day after my arrival (in Pittsburgh) I went through the flint-glass works of Mr. Bakewell, and was surprised to see the beauty of this manufacture, in the interior of the United States, in which the expensive decorations of cutting and engraving (amidst every discouragement incident to a want of taste and wealth) were carried to such perfection. The productions of this manufacture find their way to New Orleans, and even to some of the islands of the West Indies. The President, Monroe, as a liberal encourager of domestic manufactures, had on his visit to those works given orders for a service of glass, which might indeed be exhibited as a superb specimen of this elegant art.†

And so the testimony goes, all of it

Cleveland, The Arthur H. Clarke Company, 1906, pages 75 and 76.

*Henry Bradshaw Fearon, *A Narrative of a Journey*, London, printed for Longman, Hurst, Rees, Orme, and Brown, 1818, pages 206 and 207.

†Thomas Nuttall, *Early Western Travels*, Vol. XII, page 45.

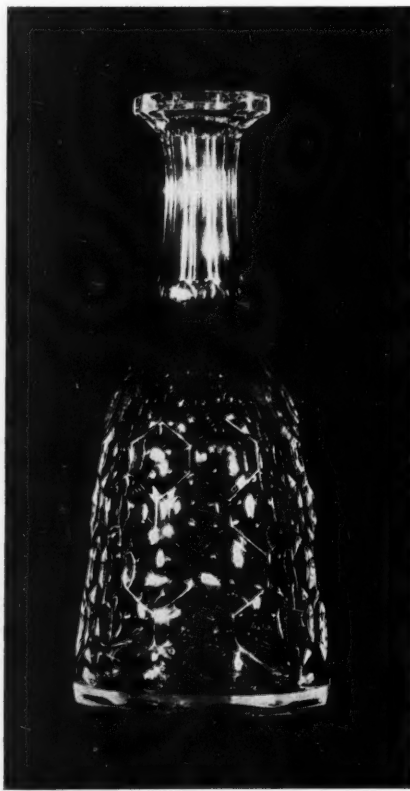


Fig. 3 — GLASS BY BAKEWELL OF PITTSBURGH

Blown and cut flint decanter.
Owned by Mrs. Charles Wharton.

bearing out the judgment of the eccentric Mrs. Royall, who visited Pittsburgh in 1828, that "Bakewell's is the place!" And indeed it was for fifty years or more the show place of Pittsburgh. Mrs. Royall's description is too long to quote in full, so we shall content ourselves with one or two brief extracts. She writes:

This establishment is entirely devoted to the manufacture of white or flint glass, and has succeeded in producing the best specimens of this article ever made in the United States. The admiration of this glass is not confined merely to home observers, but the great amount of it which has been exported testifies the reputation it enjoys abroad; and there is scarcely a stranger visits Pittsburgh, who is not desirous of taking a peep at Bakewell's Glass House. . . . The quality, variety, beauty and brilliancy of the endless piles of glass at Bakewell's is the greatest show I ever saw. Everything made of glass is found here, — and I would say, the patterns and clearness of the pieces, is equal, if not superior, to the Boston glass. It cannot be exceeded. . . . In the manufacture of this article Pittsburgh and the surrounding country enjoys an extensive reputation. . . . The glass of Pittsburgh, and the parts adjacent, is known and sold from Maine to New Orleans. Even in Mexico they quaff their beverage from the beautiful white flint of Messrs. Bakewell, Page and Bakewell.*

These rather extended notices will prepare the reader for the statement that the old glasshouse of Bakewell, Pears & Co., founded in the year 1808, and continuing in uninterrupted operation for nearly three-quarters of a century, or until the year 1882, was the first successful flint glass factory in America, a claim for which there is abundant testimony which it would be entirely outside the purpose of this article to cite. We shall, however, record the deliberate judgment of three competent authorities.

Joseph D. Weeks

*Mrs. Anne Royall, *Mrs. Royall's Pennsylvania, etc.*, Washington, 1829, Vol. II, pages 110, 113, and 125.

on page 86 of his *Report on Glass*, Census of 1880, says, "There can be no doubt that Mr. Bakewell is entitled to the honor of erecting and operating the first successful flint-glass house in the United States." In a letter dated

December 17, 1836, and reproduced in Lyford's *Western Directory* (page 103), Mr. Bakewell himself states that his establishment for the manufacture of flint glass "is the oldest of the kind now extant in the United States." And Deming Jarves, who was thoroughly familiar with the flint glass industry in the Eastern States, and was the proprietor of the Sandwich Glass Works, writes in his *Reminiscences of Glass-Making* (page 71):

We may well consider Mr. Bakewell as the father of the flint-glass business in this country; for he commenced the work in 1808, and by untiring efforts and industry brought it to a successful issue. For the skill, judgment, labor and perseverance devoted by him to the progress of the art, he truly merits the *Artium Magister* so often bestowed on those least worthy of its dignity and honor.

It is not within the scope of this article to write the history of Bakewell, Pears and Co., interesting as that history is, and important in the development of the American glass industry. The concern was always a family affair, and,

under the successive management of Benjamin Bakewell, the founder, Thomas Bakewell, his son, and John Palmer Pears, who, on his death in 1874, is spoken of as "the oldest person in this country engaged in the business," it spanned the entire period of that development from the very beginning which it inaugurated, up to the point where the making of flint glass had become one of the most important branches of manufacturing in



Fig. 4 — GLASS BY BAKEWELL OF PITTSBURGH
Blown and cut decanter, and a celery holder. Of the two, the decanter seems much the older. The type suggests the earliest period of the factory. Owned by Mrs. George I. Holdship.



Fig. 5 — GLASS BY BAKEWELL OF PITTSBURGH
Two engraved tumblers in the Bohemian style; and a pressed goblet. Owned by the author.

the country.* When the fires were finally allowed to go out, in the year 1882, it had indeed an honorable record to show from the day when, in Albert Gallatin's *Report on Manufactures* (1810), the recently established works at Pittsburgh were cited as the only works of the kind in the United States, and were described as, even then, making "decanters, tumblers, and every other description of flint-glass of a superior quality."

The recent death of my own father, Thomas C. Pears, of Pittsburgh, removed the last surviving member of the firm. It was "a famous institution in its day, but now numbered among the things of a forgotten past." It seems strange to the writer that it is referred to only in a brief note in Mrs. N. Hudson Moore's excellent work, *Old Glass*.

In concluding this article let us glance at some of the patterns made at the old Pittsburgh Flint Glass Works. A number of fine specimens are still in existence, and are cherished by various members of the family and by other fortunate possessors. We have already described the glass made for Presidents Monroe and Jackson and for the Marquis de Lafayette. There is mention also in the family correspondence of a Clinton tumbler, made in the year 1826.

Mrs. Sicard has pointed out that the pattern described by Mrs. Royall, on her visit to Pittsburgh this same year, is identical with that of the hound tumbler shown in Figure 221 of *Old Glass*, and attributed to the Kensington Works. Indeed I strongly suspect that there are other specimens of Bakewell-Pears glass that are described as unknown or are wrongly attributed.

For instance, in a little handbook, *Sandwich Glass*, 1922, by Lenore Wheeler Williams, is to be found a section on *The Dolphin Group*. The Dolphin pattern is described, and several illustrations are given. On page 73, the author says:

Illustration 3, page 68, is a very remarkably clear white Dolphin dish on standard. It measures 9 by 10½ inches. There is a full size Dolphin, early type, with hollow head supporting a balanced shell. The piece is unique.

Not quite so unique as it appears. The writer of the present article possesses one

*J. Leander Bishop, *A History of American Manufacture*, Philadelphia, Edward Young and Company, 1864, Vol. II, p. 156.

duplicate specimen, and another belongs to Miss Mary E. Bakewell. It is not a Sandwich, but a Bakewell-Pears product. The specimens referred to have been in the family from the day they were brought from the old factory. In fact my father was manager of the factory at the time they were made, and an old catalogue shows several cuts, one in opal glass. There is likewise a very beautiful and graceful *Pony Dolphin* champagne.

The illustrations which accompany this article include, in addition, from the collection of Miss Bakewell, a shell dish which was made in various sizes and styles of glass; two very old bell goblets; and another dolphin supporting a dish of a pattern designed by Thomas C. Pears, and used to good effect in other articles, especially in a set consisting of tray, water pitcher, and goblets (Fig. 1).

The specimens from the collection of Mrs. T. H. B. McKnight of Sewickley, consist of a six-inch plate in the *Saxon* pattern; a fine old whisky decanter; a bowl and cover, and a comport, both of the *prism* pattern. The comport should not

have a cover on it as in the illustration. This has evidently been supplied from another piece. The gem of Mrs. McKnight's collection, however, is the *Rebecca at the Well* supporting a dish of the pattern above referred to (Fig. 2). The *Rebecca at the Well* was also used as a candlestick. Mrs. McKnight has the punch bowl which was exhibited by Bakewell, Pears & Co. at the Centennial at Philadelphia in 1876 and the medal which was awarded for it. The piece was designed by her father, Benjamin Bakewell, Jr.

I would likewise call attention to the decanters and the bell goblet owned by Mrs. Charles Wharton and Mrs. George I. Holdship. They are very old, and the cutting is excellent. From my own collection I have shown illustrations of two engraved tumblers, and a goblet of the *diamond* pattern, called, by the layman, *pineapple*. The two carafes are cut, and are engraved with the family initial. The cake plate is likewise good (Figs. 5, 6, 7). It is of very heavy flint, and of great brilliance. It was purchased by my grandmother, Mrs. Sarah

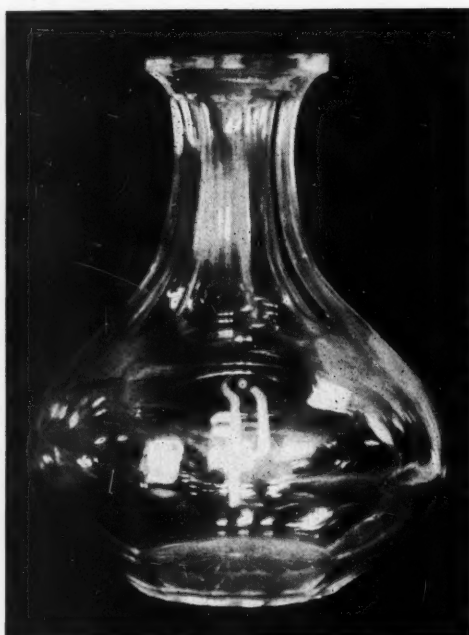


Fig. 6 — GLASS BY BAKEWELL OF PITTSBURGH
Heavy pressed decanter finished by cutting and engraving.
Owned by the author.

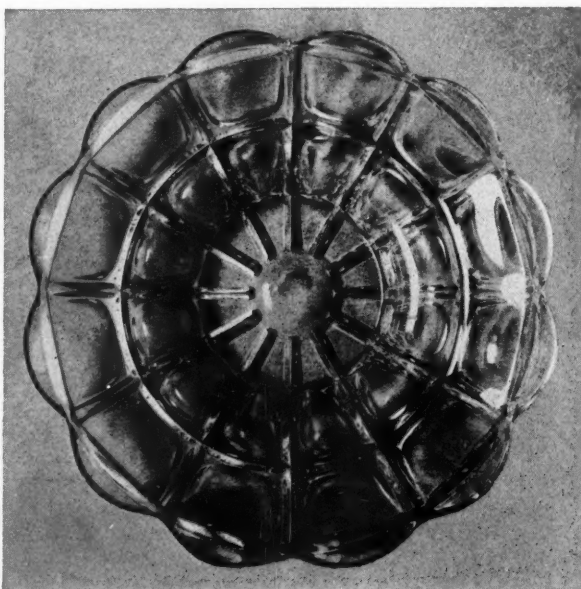


Fig. 7 — GLASS BY BAKEWELL OF PITTSBURGH
Cake plate of heavy flint glass. Purchased in 1853.
Owned by Mrs. Thomas C. Pears.

Fahnestock, at the old factory, in 1853. I have noted the origin and ownership of these various specimens as evidence of their authenticity.

Two other very interesting specimens remain to be described. One of them appears as an illustration of this article. It is a communion cup presented by Benjamin Bakewell to the Unitarian Church in Meadville, Pennsylvania, where it is still in use. One of the handles has been broken off and has been replaced.

For the information concerning my final specimen, I am indebted to W. J. Holland, Director Emeritus of the Carnegie Museum, Pittsburgh. In the Museum is a glass prism that is truly famous. It was made from a piece of flint glass, part of a large mass found in the ruins of Bakewell, Pears & Co.'s glasshouse after the disastrous fire, which, on April tenth, 1845, nearly destroyed the city of Pittsburgh. The prism was cut by Dr.

David Alter, of Freeport, Pennsylvania, "a physician of inquiring and ingenious mind, who was early in life attracted to the study of electricity and chemistry, having as a boy read the story of Franklin, and who, quite independently, and yet in fact before the discovery of Morse,

invented a crude system of telegraphing." It was by the use of this prism of Bakewell-Pears glass that the doctor made the experiments which entitle him to be known as the first discoverer of spectrum analysis.

Among the many patterns used again and again in various articles turned out by the old glass works may be mentioned the following: *argus, thistle, prism, flute, flute and mitre, arabesque, cherry, lace, heart, Rochelle, Etruscan, Saxon*, and so on. How many of them I used to see on the shelves of our pantry when I was a boy, and how comparatively few of them have survived the hazards of subsequent years!



Fig. 8 — GLASS BY BAKEWELL OF PITTSBURGH

A fine old communion cup presented by Benjamin Bakewell to the Unitarian Church in Meadville, Pennsylvania, where the piece is still in use. One of the handles is a restoration. On the other side of the cup appear the words *This Do In—*.

Concerning William Peter Eichbaum and Bakewell's

By RHEA MANSFIELD KNITTLE

"STRIKE the drums!" shouts the Comte d'Oyat.

Dr. Guillotine's knife descends; blood spurts; and the head of Louis XVI rolls from the block. Grotesque shadows of Marat, Danton, Paine, seem to draw the curtains, but the act is not done. At the palace, a scintillant chandelier of crystal crashes to the floor, a shattered mass; and the heart of William Peter Eichbaum, glass cutter to the King of France, bleeds as he hears the ill-omened tidings.

Ever to America from the trouble spots of Europe, come the emigrés — staggering now from the cataclysm of the French Revolution. It is 1793, and they are docking at the wharves of the City of Brotherly Love, where the persecuted of many lands have found a haven. A year passes, and William Peter Eichbaum is now superintendent of a small glasshouse on the Schuylkill River, above Philadelphia.*

Two more years elapse, and we find this man, who has fashioned exquisite glass buttons for the little Dauphin's

*Eichbaum was born in Attenbach, Saxony; migrated to Burgundy; was recognized by the Court of France. He came to America to escape the Revolution. He came to be recognized as a leading citizen of Pittsburgh, where he died in 1866.

blue velvet coat, joining his fortunes with those of the irrepressible Irish-American James O'Hara, and plodding over the Alleghenies to the garrison town of Pittsburgh, where O'Hara and Isaac Craig are about to erect a glasshouse. Eichbaum directs the building of the works, where, in 1797, the first bottle is blown. Eichbaum is recognized as the best glass expert of the district.

But for a time he cherishes ambitions in another direction, for we read the following in the *Pittsburgh Gazette* of September 12, 1800:

WILLIAM EICHBAUM

Begs leave to inform the public that he has opened a house of Entertainment at the Sign of the INDIAN QUEEN, on Front Street, near Market street, where he shall use his utmost endeavors to give satisfaction to travellers and others who may please to call upon him.

Pittsburgh May 15, 1800:

N.B. He wishes to acquaint the public that he follows the glazing business and cutting of glass to any pattern.

Again, from *The Tree of Liberty*, a new name for the *Gazette*, under the date of February 12, 1803, this self-explanatory notice appears:

NOTICE

William Eichbaum requests all persons indebted to him to come forward and settle their respective balances on or before the first day of April next. Those who neglect this notice are informed that longer indulgence cannot be given.

Eleven years go by after Eichbaum has come to the fast-growing little town. And then we find him engaged by two young Englishmen, Benjamin Page and Benjamin Bakewell, who have taken over an unsuccessful glasshouse from Robinson and Ensell. Bakewell is an arrival from Derby, England, in 1808. So the famous house of Bakewell's starts on its way. Eichbaum is its leading glass cutter. In 1810 he cuts the first crystal chandelier in America, six lights and shower upon shower of rainbow-casting prisms.

* * *

Early chronicles state that Ensell owned an interest in the works for about a year, or until 1809, and then withdrew, and that Thomas Kinder had a share in the new management. The house was represented in New York by another member of the Kinder family, Robert, who handled the trade along the coast and acted as commission merchant for foreign exportations. Bakewell's was, from the start, a glasshouse of pretensions, with shipments from the Manhattan port, and, by the water-ways of the Ohio and the Mississippi rivers, to the Gulf.

This southern artery, afforded by the navigable river system, gave the early Pittsburgh houses a far-reaching channel of commerce; for, loaded on flat boats — and later, on steamers — at the point where the Allegheny and the Monongahela conjoin, boxes and boxes of glass started on their way to Mexico City, Bermuda, Rio de Janeiro, and around the Cape to Buenos Aires and Lima. And today, a Yankee in almost any Latin port may gaze upon some glittering lighting fixture "ravishingly beautiful" (as Mark Twain described those later lights on the Mississippi River boats), believing them products of English, Irish, French, or Spanish glasshouses; whereas, truth to tell, they are more than likely to be Bakewell products from the magic hand of Eichbaum.

The early output of the firm was surprisingly large. To note a few at random: vases, decanters, pitchers, bottles, flasks, cruets, candelabra, tumblers, wines, sweet-meats. In 1828, the Pittsburgh *Mercury* carried the following advertisement, which speaks for itself:

BAKEWELL, PAGE & BAKEWELL
Flint Glass Manufacturers
Have for Sale, an Assortment of
ASTRAL, OR SINUMBRAL LAMPS
On Pedestals and for Suspension.
Also, Tuscan, Vase, Mantel and
Chamber Lamps
Which, in addition to their usual stock of
Plain and Cut
FLINT GLASS
Patent Moulded, Plain
and Cut
Bureau Mountings (etc. etc.)
Will be disposed of on the lowest terms.
Pittsburgh, November 20

To go back to the year 1811, Bakewell and Page moved from the old Monongahela works to more commodious

buildings on Water Street, corner of Grant, with a warehouse on Wood Street, near Second. Theirs was recognized thus early as the largest flint glasshouse in the Western Hemisphere. Distance had no more terrors for a Bakewell than for a Ledyard, a Crowninshield, or a Perkins. All roads led to and from their glasshouse. Their saltpeter, until 1825, was brought from the caves of Kentucky, and then, for a time, from Calcutta, India. Holland clay was used. The world gave; they assembled and produced; the world assimilated.

During the red letter year of 1825, sixty-one hands were employed, exclusive of twelve engravers and ornamenters; \$45,000 worth of goods was turned out; and the plant consumed 30,000 bushels of coal in its furnaces. For a period of ten years one employee alone blew six hundred tumblers daily. The firm took great pride and interest in their workmen, who are said to have excelled both in quantity and quality of production. The living quarters of the men, adjacent to the works, developed a friendliness of intercourse and a high morale which might well turn a modern welfare worker green with envy. Games and contests of all kinds were staged; skating, swimming, and boating races were engaged in; and the injured, the sick, the widow and the orphan were never forgotten. It was, in a manner, an ideal condition, similar in many ways to that which made for satisfaction at Sandwich. Pity that neither could endure!

They made opal curtain holdbacks, mirror and bureau knobs which cannot be distinguished from those of Sandwich, and turned out all manner of river-boat equipment, which, at that period, was elaborate to the last degree. The finest grade of bar goods also came from their furnaces, and much glass which now is catalogued as "Baltimore" is also Bakewell. From compotes to cup plates the list continues. The popular bellflower and dewdrop came from Bakewell's firm as they did from every other flint glass factory of the period.

A diversified list, not at all inclusive, taken from one month's production, gives us an idea of the versatility of the concern:

Apothecary sundries.	Perfume and unguent bottles.
Confectionary jars.	Bottles, vials, flasks.
Decanters.	Glass canteens.
Carafes.	Table glass.
Lighting devices.	Bar goods for river boats.
Bureau knobs in amber.	Lantern glasses.
Mirror knobs — ditto.	Colored glasses for ships.
Holdbacks — ditto.	Toothpick holders.

Tons of glass, tons of beautiful, clear-metalead glass: in a line, this sums up the accomplishment of this house. Yet the collector in general knows little about it.

In 1836, John P. Pears entered the firm, and remained with it until his death, in 1874. During this period the house was generally known as *Bakewell's & Co.* — Benjamin, Thomas, and John Bakewell being the other members of the firm at the time of Pears' joining. Harry C. Pears entered the business in 1878, and, I believe, all the later owners of this well-known establishment were descended from the original founders. The plant ceased operation in 1881-2.

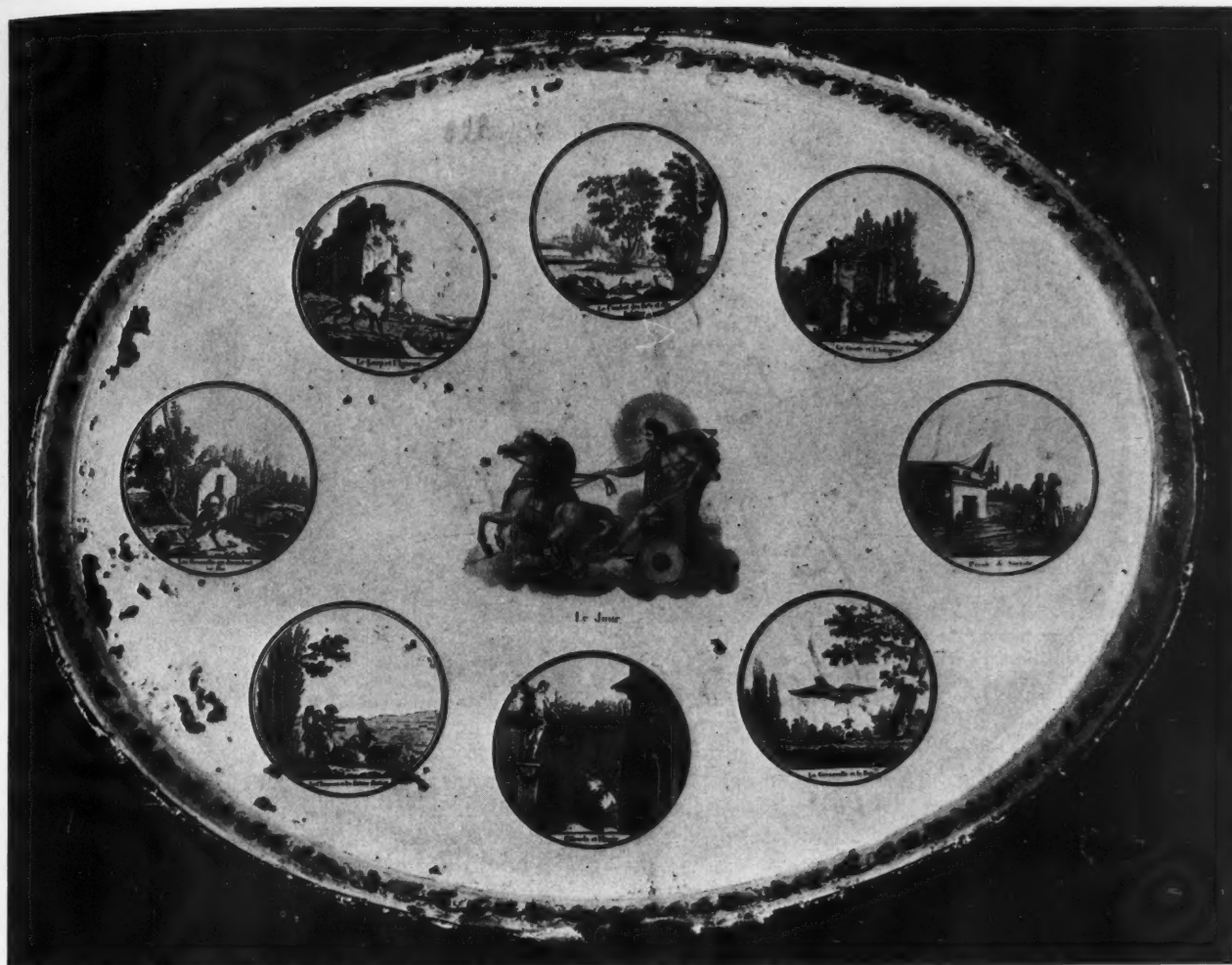


Fig. 1 — FRENCH METAL TRAY (Late eighteenth century)

Enameled in yellow and printed on black transfer. In the center, *Apollo*; the medallions picture *The Rats and the Weasels*, *Gout and the Spider*, *The Saying of Socrates*, *The Frog and the Rat*, *The Oracle and the Infidel*, *The Camel and the Floating Sticks*, *The Frogs Who Demanded a King*, *The Wolf and the Lamb*.

La Fontaine on Tray and Toile

By THOMAS BURRELL

THE significant thing about La Fontaine is that he has appealed to artistic minds of all ages. In his own time he was a great favorite, widely read and widely loved; today he stands with the half mythical Aesop as a writer of fables, delighting the naiveté of the child as well as the sophistication of maturity. In the eighteenth and early nineteenth centuries, when aphorisms and epigrams were highly popular and precepts were honeyed with quaint parables, his popularity was attested not only by a wide reading of his poems but by their constant use as subjects for decorative illustration.

Nor was La Fontaine the idol of any one school of art. There is room for admiration of him in the aesthetic preferences of every school; the neoclassicists were quite at home when they illustrated the *Fables*. They emphasized the poet's restraint, his simplicity and dignity. And yet, half a century later, the Romanticists did not overlook him. They found in him the dramatic quality which, to

them, was the end and aim of life. In short, being universal in his genius, La Fontaine expressed infinitely more than can be circumscribed within the limits of any single group of artists.

Among the most attractive La Fontaine items known to the writer are the La Fontaine trays. The one pictured (Fig. 1) is of yellow tole ware and carries eight illustrations applied in black transfer. In the center of the tray rides Apollo in his chariot, the laurel on his brow, resplendent god of day and poesy — a glorified tribute to the genius of La Fontaine.

Most interesting of the medallions is that of *The Frogs Who Demanded a King*, which illustrates, I believe, the laissez faire policy of La Fontaine and of the people for whom the tray was intended. It is a fable of the Frogs who, tiring of their democracy, begged Jupiter for a king. First, he sent them a log, which was much too inactive for them. Then, he sent them a crane, which was a bit too active,

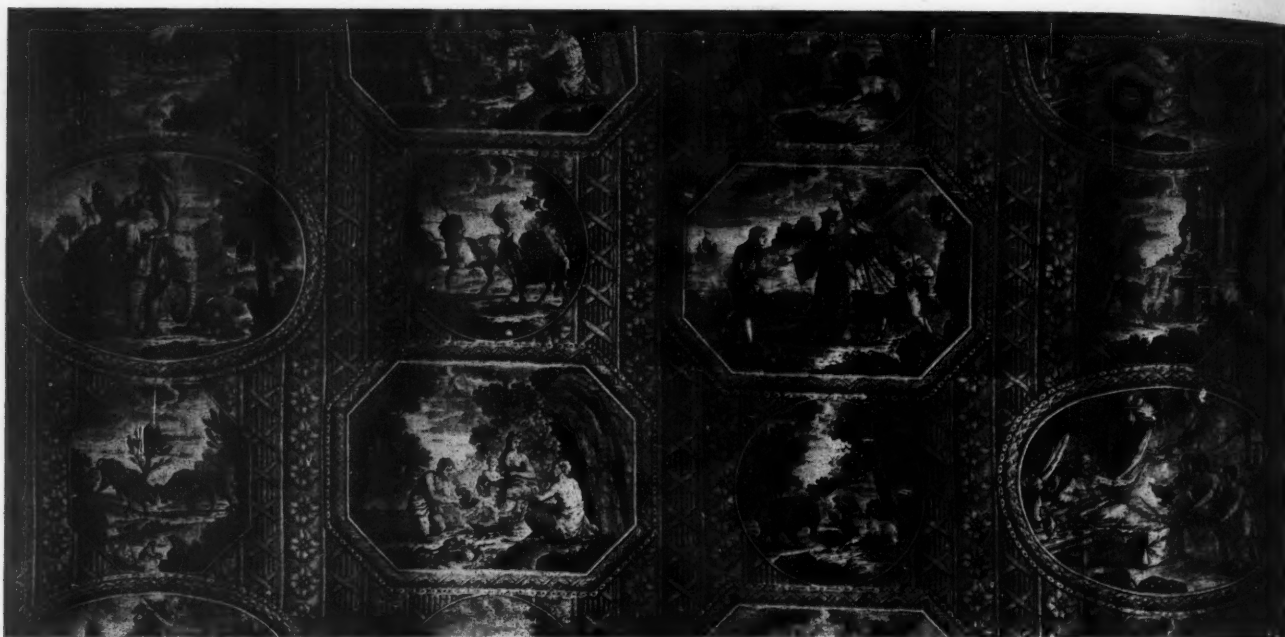


Fig. 2—TOILE DE JOUY (Period Louis XVI)

La Fontaine illustrated in the grand manner indicative less of direct classic influence than of reminiscences of the inflated late Italian style. The subjects are: *The Rat and the Elephant*, *The Two Bulls and a Frog*, *The Horse and the Ass*, *The Satyr and the Stranger*, *The Oyster and the Two Litigants*, *The Lioness and the Bear*, *The Fox and the Bust*, *The Old Man and His Sons*.

inasmuch as he relieved his subjects of their troubles by devouring them at meal times. The Frogs again complained to Jupiter, who answered them like a French politician of 1790, "You should have kept your original form of government; now take the consequences."

The Wolf and the Lamb is, in my opinion, another revelation of the political philosophy of the late eighteenth century. It suggests precisely the kind of thinking that would appeal to an age which had seen reason ultimately subdued by force. To be sure, the Lamb did not dirty the Wolf's water, for the water ran down towards the Lamb; to be sure, the Lamb could not have called the Wolf names a year ago, for a year ago the poor sheeplet was still unborn; to be sure, it was not the Lamb's brother that did it, for there was no brother; but, nevertheless, the Lamb is to be eaten, for, as La Fontaine puts it, "the reason of the strongest is always the best."

The Fight Between the Rats and the Weasels pictures open warfare between two armies, but does not show the scene upon which the moral turns. As already suggested on the tray, the Rats flee, followed by the hot-footed Weasels. Most of the Rats escape through a very narrow passage inaccessible to their enemies. But one class of the Rats, the nobles, being helmeted, cannot escape; their helmets prevent their slipping through the passage.

The scene called *Gout and the Spider* (two sisters) tells only half the story. It just shows the Spider, dwelling unmolested on the wall of the poor man's cottage. Her sister, Gout, is out of town, dwelling in the foot of a wealthy ecclesiastical judge. Gout had attempted to live in the poor man's house, but she remained quite undomiciled there. The Spider was being constantly swept out of the rich man's abode. So the two decided to exchange places, and now each is quite content in her new surroundings. La Fontaine's conclusion is to the effect that each thing in its place is best.

The Saying of Socrates depicts Socrates showing his new house to some companions. They find fault with it both inside and outside: it is unworthy of him; the rooms are too small; there is no elbow room. Socrates replies, with his genial knowledge of the world, "Would to heaven, small as it is, it could be full of true friends."

The Frog and the Rat pictures a Kite carrying off both cheater and cheated. The Frog had invited the Rat, who could not swim, to his watery home for dinner. Pretending to aid the Rat through the water, the Frog tied his leg to the Rat's paw by means of a reed. Then he attempted to drown his guest. A passing Kite, observing the struggle between the two, took advantage of the moment, flew off with the Rat and, incidentally, with the Frog. All this is intended to show that the traps we lay for others may bring about our own destruction.

The Oracle and the Infidel would probably appeal to any age that preferred faith to dialectical subtlety. The answers of the Delphic Oracle to anxious inquirers from Athens have been the symbol of ambiguity the world over. To expose the Oracle, the Infidel comes before him with a Sparrow in his hand, his fingers at its throat. "Is the bird alive or dead?" he asks, intending to let it fly off, or to throttle it, according to the Oracle's answer. But the mortal's logic was not the immortal's. Apollo, seeing through the trick, advised the Infidel, for his own welfare, not to try anything like that again.

The last medallion on the tray shows the *Camel and the Floating Sticks*. This is really two stories under one heading, the part about the Camel being omitted from the illustration. Idlers on the shore see something floating on the surface of the water. It is a ship? No, it must be a skiff. Well, perhaps it is just a bale. Why, to be sure, it is only some sticks floating there. This reminds one of Polonius' reflections on the shape of a cloud. La Fontaine's point is

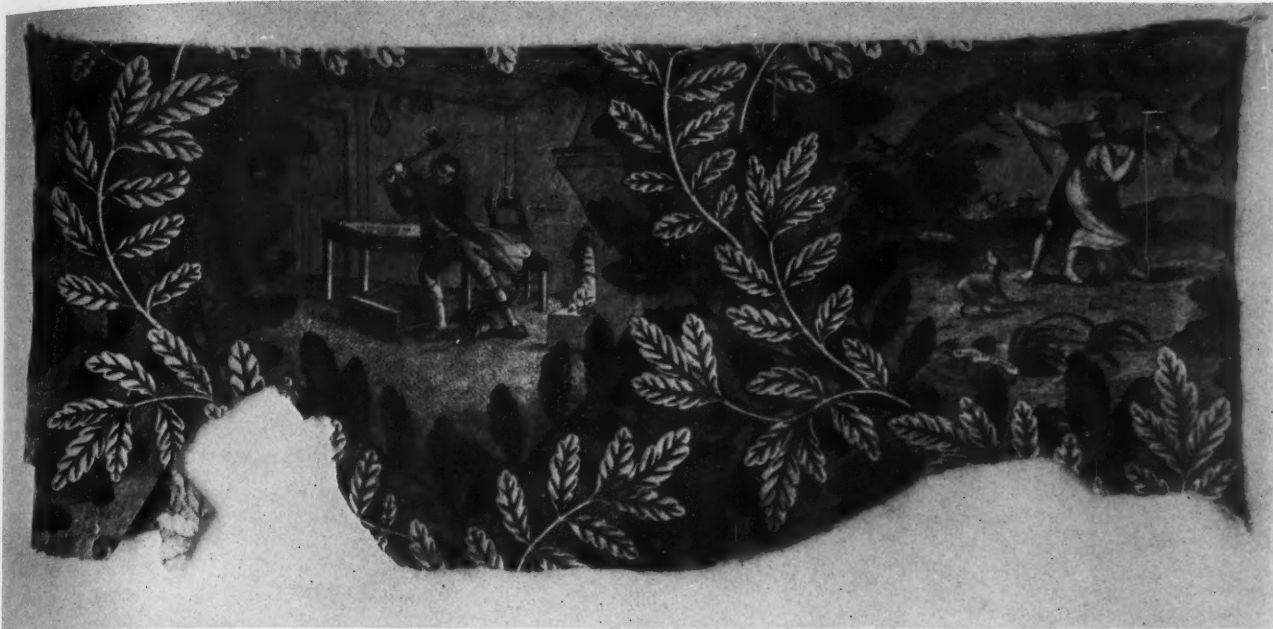


Fig. 3—TOILE DE JOUY (nineteenth century)

The print works at Jouy, founded by Christophe-Philippe Oberkampf in 1760, gave their names to the *toiles*, or cloths, printed at first by hand from engraved copper plates, later by power machines, from engraved cylinders, which were so popular for decorative hangings during a period of some eighty years. The handling of the fables on the toile illustrated is executed in the homely and familiar, but exaggeratedly romantic manner of the post-classic period. The subjects are, *The Villager and the Serpent* and *The Oak and the Reed*.

that what appears enormous at a distance may be nothing near at hand. So it is with the Camel. The first man who saw one fled at the sight. The second man approached. The third man put a halter on the beast's neck, and dreamed of caravans.

Figures 2 and 3 show two pieces of *Toile de Jouy*, the decorations of which consist of pictures illustrating various scenes from the fables. The first fragment displays a neoclassical treatment of the late eighteenth century; the other is romantic, typical of the emotional attitude of early nineteenth-century France.

In the earlier piece of *Toile de Jouy*, (Fig. 2), one medallion, *The Two Bulls and a Frog*, depicts two bulls charging at each other, horn to horn, war to the death, for a young heifer, half hidden in the background. In front, several frogs witness the struggle. The one perched on a rock, as on a rostrum, is probably the spokesman for his community. He, one remembers, is the one who begs the bulls to stop fighting lest they crush the frogs in the marshes. This suggests flight to one of the contestants, and he tramples the frogs under foot, as La Fontaine puts it, "twenty an hour." The point is that little fellows suffer because of the follies of the great.

The next medallion depicts *The Satyr and the Stranger*. It reveals the Stranger in the retreat of a Satyr and his family, cautiously holding a bowl of hot porridge, which has been given to him. Note the emphasis upon the steam rising from the bowl, and the Stranger's evident concern about his porridge.

The Satyr appears as a generous host, who knows his part well. But, according to the fable, he soon loses his even temper when the Guest blows on his porridge to cool it. This in itself, the Satyr will admit, is not a crime. But, a moment before, the Stranger has performed the very

same act by way of warming his hands. "Away," cries the Satyr, "I don't want anyone under my roof who can blow away both heat and cold with one mouth!"

The classic eighteenth century treatment of this fable presents the different characters in attitudes of statuesque calm. To an artist of 1830, the more exciting romantic elements of the story would have appealed. We might expect him to picture the Satyr angrily ejecting the Stranger, who scrambles for his hat, staff, and baggage in his haste to escape.

The third medallion, *The Lioness and the Bear*, presents the Lioness yammering for her lost cubs, and the Bear overcome more by outward noise than by inward sympathy. It is a very philosophical Bear who reasons thus with grief, "Many a time you have devoured our young ones, and there has been less ado about it." But the Lioness offers a deaf ear, cries more loudly, and, like Euripides, blames all on Destiny.

Another medallion, *The Old Man and his Sons*, illustrates one of the most popular of La Fontaine's conceits. The old man is breaking, individually, the rods which his sons tried to destroy collectively. The three sons seem to be enjoying this little game; but, as we know, they will soon forget its significance, and, disunited, will lose their fortunes. This fable, like many another of La Fontaine's, comes originally from Aesop.

The fable of *The Rat and the Elephant* is shown in another picture of the Toile. This is a satire on foolish vanity. The rat squeaks his envious disapproval of the respect shown for the elephant's huge size and general usefulness. In his small way he believes himself superior to the elephant, and makes such a noise about it as to attract the attention of a hungry cat, which pounces down upon him, and swiftly demonstrates that, after all, a rat is by no

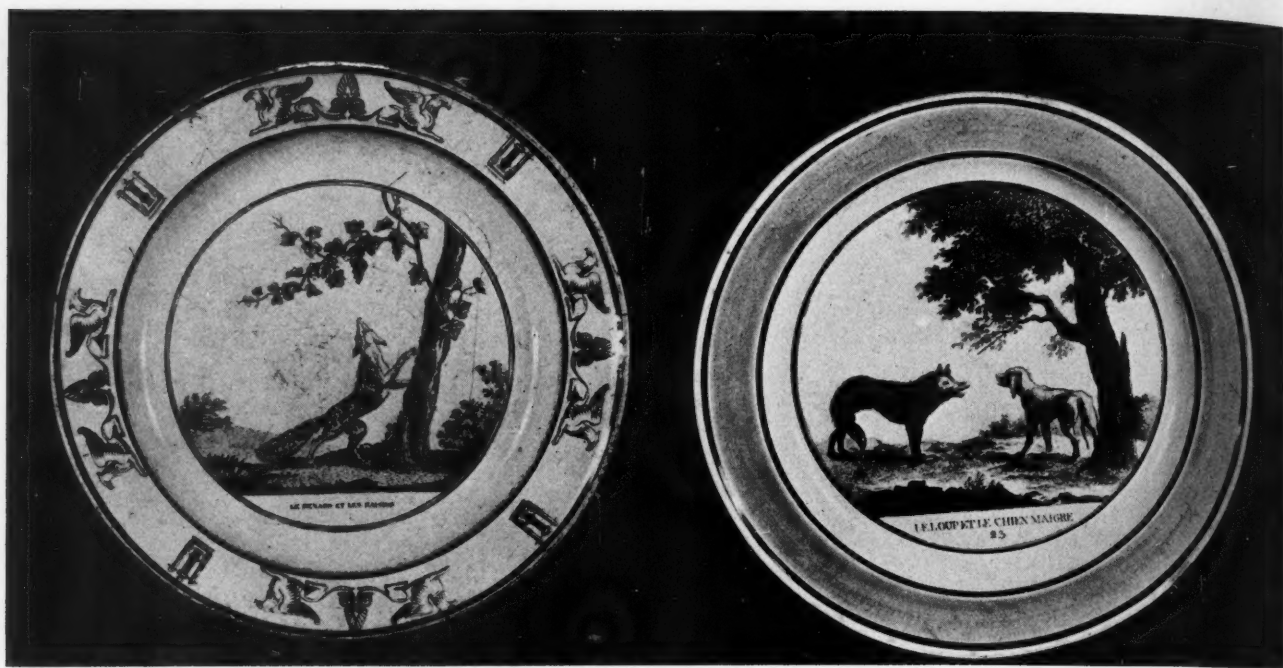


Fig. 4—FRENCH TRANSFER-DECORATED CREAM WARE PLATES (c. 1800)

The first of these plates is entirely uncolored; the second has a colored border—a clear bright yellow. The transfer is in black, from excellent copper plate engravings. Both plates bear the stamp P. H. The subjects are, *The Fox and the Grapes* and *The Wolf and the Lean Dog*.

means an elephant. The scene is laid in the East (the Pyramid suggests Egypt), but the fable was directed against "les précieuses" as well as "les bourgeois gentil-hommes" of La Fontaine's France.

In still another picture we have *The Horse and the Ass*, which offers a plea for the spirit of coöperation. An Ass carrying an immense burden pleads with a Horse to relieve him of some of it. But the selfish Horse merely makes sport of his humble companion. Presently the Ass, broken by his load, lies down and dies. The Horse is then forced to carry the entire burden as well as the Ass's skin. This last touch is characteristic of La Fontaine's irony.

The Oyster and the Two Litigants constitutes a bitter satire on contemporary justice, or, more exactly, injustice. Justice is represented by the central figure, Perrin Dandin, the notorious judge of Rabelais' book. He is shown in the act of settling a dispute between two men who have been fighting for an oyster. The judge swallows the oyster and gives each contestant a shell—without expense. In pointing the moral to adorn this tale, La Fontaine asked his readers to refer to the history of contemporary litigations.

The last medallion on this piece of *Toile de Jouy* is called *The Fox and the Bust*. It offers an ironical commentary on superficial hero worship. "Great names," said Emerson, "tickle us." The Fox, however, examines the statue more critically. It is a work of art; he admires the sculpture. "Fine head," he says, appreciatively; "fine head, but no brains." It is significant that the artist has done the entire setting, bust, and colonnade, in classical style, for his method of treatment is patterned after the traditional classical manner. He shows for it a devotion which the wise Fox of the fable might have disapproved.

The second piece of *Toile de Jouy* (Fig. 3) is a mere fragment, one of those rare things that are a source of pride and regret for the collector: pride that he has part of it,

and regret that he has not the whole of it. Just two scenes remain. One is from *The Villager and the Serpent*, the other from *The Oak and the Reed*. Both are melodramatic, exemplifying to the full the Romantic point of view which dominated European art during a good part of the second quarter of the nineteenth century, and maintained an influence far beyond that period. Not the calmly philosophical moment is the one chosen for depiction, but that which offers excitement, action, dramatic climax.

Accordingly, the first scene shows a serpent violently attacking a peasant who defends himself with an axe. The man destroys the snake—the very snake that he had rescued, frozen in the snow, and had warmed at his hearth. La Fontaine concludes, "It is well to be charitable; but the point is—towards whom?"

The Oak and the Reed is interesting in its departure from the text. La Fontaine's story is that of the Oak and the Reed which pitted against each other their vanities concerning their relative strength. When a great storm came, the pride of the Oak was uprooted with the tree. In the text there is no mention of the Man and Woman, the Dog and the Sheep, which the artist has introduced. All these addenda were intended to heighten the dramatic interest of the picture. The Dog looks up startled. The Woman is in tears. The Man, too, is alarmed. Only the Sheep appear to be passive, going about their accustomed way as if the pride of the Oak and the emotions of mankind were, after all, not their affair.

But La Fontaine received more picturing than *Toiles de Jouy* afforded. Household utensils were decorated with illustrations of his fables.*

*Aesop's fables provide inspiration for English as well as for French designs. Many sets of tiles embellished with transfer illustrations based on these wise parables were turned out in Liverpool, and found their way to America to serve in the framing of fireplaces. Wedgwood, at least, among makers of domestic tableware produced dishes similarly decorated. This late eighteenth and early

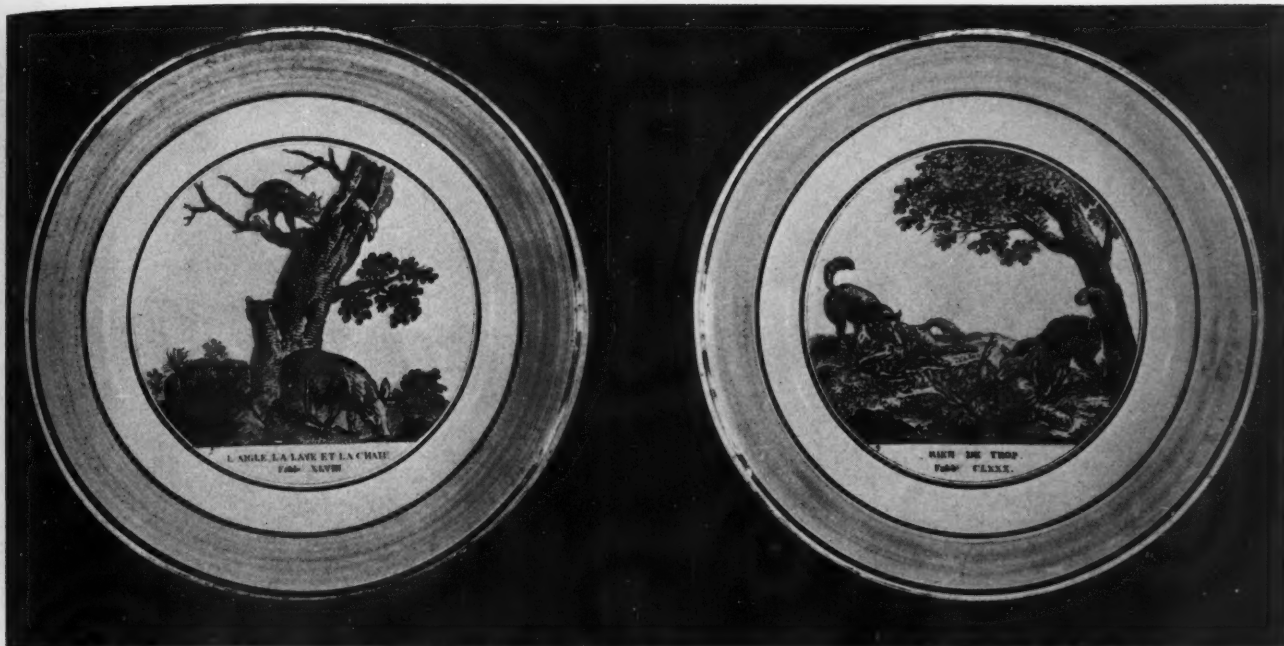


Fig. 5—FRENCH TRANSFER-DECORATED CREAM WARE PLATES (c. 1800)

These plates, impressed P. H. on the bottom, are by a maker apparently unknown. The subjects are, *The Eagle, the Pig, and the Cat* and *Too Much is No Good*.

Four plates are illustrated in Figures 4 and 5. An amusing thing about them is that they all carry pictures on the subject of eating: *The Fox and the Grapes; Too Much is No Good; The Eagle, the Pig, and the Cat; The Wolf and the Lean Dog. The Fox and the Grapes* is, as everyone knows, a philosophical reaction to food beyond reach. *Too Much is No Good* is an obvious maxim for a dinner plate, although one wonders how the hungry guest would take it. One may infer from the picture that the artist has depicted two wolves as symbolic of nature's tendency to consume beyond actual need. But this was not La Fontaine's point. He did not even mention wolves. Man, he asserted, was the great sinner. Speaking of man's notorious lack of

moderation, he wrote, "Of all the animals, man is the most inclined to indulge himself to excess." But it is quite likely that most human beings prefer that wolves, rather than men, be selected as the symbols of greed. *The Eagle, the Pig, and the Cat*, too, is a theme suited for a dinner plate. Consider, for example, the following quotation from the fable:

"Sottes de ne pas voir que le plus grand des soins,
Ce doit être celui d'éviter la famine."

The Wolf and the Lean Dog is the story of a Wolf's desire to gorge his royal stomach on the Dog, after the latter has been fattened at a wedding feast.

It is a remarkable thing about La Fontaine that he is always modern. Someone has said of him, "He will be young when the world will be old." The artists who selected the *Fables* as their themes insured the interest of their work to any age. Human life follows so closely the patterns suggested by La Fontaine, that in every representation of his work we find a souvenir of some phase of our own experience.

nineteenth-century expression of interest in an ancient fabulist was due in France, probably, to the publication, during the years 1755-1759, of a magnificent edition of the *Fables* of La Fontaine, with illustrations by Oudry. Again, during the first years of the present century, three successive editions of La Fontaine were published by the firm of Didot in France. In England various ambitious writers endeavored to parallel the achievement of La Fontaine. In America, no doubt, Benjamin Franklin, who stuck to the aphorism minus its tale, exemplified a moralizing tendency which appears to be part and parcel of human nature.



THE HART AND THE VINE (left).
THE TRAVELER AND THE BEAR
(right).

Two eighteenth century Liverpool tiles exemplifying the popularity of fables in England.





Fig. 1 — MODELS FOR SANDWICH GLASS

Comparison with dated examples of similar type from other factories indicates a date somewhere between 1850 and 1870 for these models. Some items may be earlier than others; but the dates indicated will probably cover the entire group here pictured, as well as those shown on the succeeding page. Owned by A. H. Heisey and Company.

Sandwich Models

By THE EDITOR

FROM all the land there has gone forth the prayer, "Give unto us a sign whereby we shall know Sandwich glass when we see it."

It is seldom that a universal appeal is aimed heavenward without receiving some measure of benign response. So, in the present instance, there comes, from a most unexpected quarter, a bit of remarkable evidence as to certain of the patterns which the Sandwich factory developed.

The making of pressed ware, it will be recalled, required the preparation of a metal mold in which had been cut the design which was to be transmitted to the soft glass forced against it. Obviously the cutting of such a mold involved the preliminary construction of some kind of model which should present an exact image of the finished object. Only by means of such a model could the maker be sure of the eventual aspect of the completed work. A model, too, would be convenient, if not absolutely essential, in providing a form from which might be taken casts whose intaglio pattern would give the mold maker an exact basis for his cutting.

And now to our story:

At some time in its history, the Sandwich glass factory had its models carved in mahogany. When the concern

ceased operation, although the greater part of its records of all kinds were destroyed, several barrels of wooden models were preserved by one of the company's staff. In due course, these models came into possession of the late James E. Johnston, of Sandwich, who turned them over to Colonel A. H. Heisey, founder of the firm of A. H. Heisey & Company, glass manufacturers, of Newark, Ohio. The extensive interest in old Sandwich patterns led recently to investigation of the entire cache. As a result, the contents of three of the original barrels were found intact. Through courtesy of T. C. Heisey, *ANTIQUES* is able to reproduce their more important items, some pictured from several different angles, so as to display their design to fullest advantage.

Even a brief study of these interesting mementos of glassmaking seems to suggest a plausible theory to explain their escape from destruction.

The Sandwich works, it will be recalled, suspended operations in 1888. The patterns here shown appear, for the most part, to belong to the late 1850's or to the earlier years of the subsequent decade. They had, therefore, been quite out of style for a full thirty years when the factory closed. Since no factories of any kind preserve indefinitely



Fig. 2 — MODELS FOR SANDWICH GLASS (mid-nineteenth century);
Of mahogany. The dolphin candlestick and several familiar salts are here recognizable.

their models of discontinued lines, it is a fair guess that, long before trouble threatened the enterprise on Cape Cod, these mahogany carvings had been sold or given away by the Sandwich management. Whosoever was the recipient of the donation must have stowed it away in barn, attic, or cellar, quite apart from the factory. To some such circumstance the preservation of the group must be credited.

A number of designs familiar to collectors of Sandwich are recognizable among the examples pictured — notably the dolphin candlestick, various salts, and several goblets whose surfaces are elaborately faceted.

The Heisey Company are, in terms of years, at any rate, logical inheritors of these Sandwich heirlooms. Colonel

A. H. Heisey, founder of the concern, was in the glass business from the close of the Civil War. Before settling in Newark, Ohio, he was active in the Pittsburgh district, with his brother-in-law, James E. Duncan, son of George Duncan whose glass manufacturing experience reached back into the early sixties. Later the Duncan branch of the family undertook glassmaking in Washington, where the present firm operates under the name of Duncan and Miller; while the Heiseys moved to Newark, Ohio.

The Sandwich models in their possession are now being utilized by the Heisey Company as a basis for careful modern reproductions, some of which are not easily differentiated from original specimens.



Fig. 3 — MODELS FOR SANDWICH GLASS

Paul Revere's "Boston Massacre"

By GEORGE H. SARGENT

THERE is probably no early American engraving which the collector of such things is more anxious to secure than an original *Boston Massacre* by Paul Revere. This is not among the rarest of prints; it has slight claim to artistic merit; some of its facsimiles are rarer than the original. It owes its importance to the historic interest of the subject and the standing of the engraver as one of the most romantic figures of the Revolution. Furthermore, it presents, in its variations and reproductions, a fascinating field of study for the iconophile.

In its pictorial features and its letter-press the engraving embodies all the ebullient patriotism of the time. In the lower right-hand margin appear the words:

Engrav'd, Printed & Sold by Paul Revere, Boston.

The inscriptions upon the plate are, at the top:

The BLOODY MASSACRE perpetrated in King Street, BOSTON, on March 5th 1770, by a party of the 29th REGT.

At the foot, arranged in three compartments, are three stanzas of verse and an explanation:

Unhappy Boston! see thy Sons deplore,
Thy hallowed Walks besmear'd with guiltless Gore:
While faithless P—n and his savage Bands,
With murd'rous Rancour stretch their bloody Hands;
Like fierce Barbarians grinning o'er their Prey,
Approve the Carnage, and enjoy the Day.

If scalding drops from Rage from Anguish Wrung
If speechless Sorrows lab'ring for a Tongue,

Or if a weeping World can ought appease
The plaintive Ghosts of Victims such as these;
The Patriot's copious Tears for each are shed,
A glorious Tribute which embalms the Dead.

But know Fate summons to the awful Goal,
Where Justice strips the Murd'rer of his Soul:
Should venal C—ts the scandal of the Land,
Snatch the relentless Villain from her Hand,
Keen Execrations on this Plate inscrib'd,
Shall reach a Judge who never can be brib'd.

The unhappy Sufferers were Messrs Saml Gray, Saml Maverick, Jaml Caldwell, Crispus Attucks & Park Carr, Killed. Six wounded: two of them, (Christ Monk & John Clark) Mortally.

This plate was engraved and published immediately after the tragedy of March 5, 1770, in King (now State) Street, Boston. Including the inscriptions at the top and bottom, the size of this engraving is 8½ x 9½ inches. The picture alone measures 8½ x 7½

inches. The original impressions are all colored by hand. Red and blue predominate, but there is an occasional dash of brown or green. The crudity of the engraving is accentuated by the daubs of primary color, producing a bizarre effect. Time and water stains, the smoke of kitchen fires, exposure to humidity, and the destructive action of worms, which have attacked only the uncolored portions, have given these old prints a veritable certificate of antiquity.

What appears to be an impression from Revere's original copper plate is embedded in a broadside (19 x 15½ inches in size) with deep mourning borders and rules, in the collections of the New York Historical Society. The broadside bears the following heading:

An account of a late Military Massacre at Boston, or the consequences of quartering troops in a populous, well-regulated Town, taken from the Boston Gazette of March 12th, 1770.

The broadside contains a circumstantial account of the affair of March 5, 1770 in two full columns of text, and three columns each eight inches in length, above which — between the longer columns — appears this *uncolored* engraving of the *Massacre*, by Paul Revere. In the last column are four rude engravings of coffins, each bearing the initials of one of the victims. At the end of this column is a short paragraph announcing the death of Patrick Carr, which occurred the preceding Wednesday, and another coffin with the



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FROM A COLORED IMPRESSION OF PAUL REVERE'S ENGRAVING
Owned by the Bostonian Society.

letters P.C. above a skull and crossbones.

If this is, as seems likely, an impression from Revere's original copper plate, it must be one of the two hundred for which Edes and Gill were charged five pounds sterling according to Revere's daybook, because here are the five *coffins*, for the engraving of which Revere charged Edes and Gill the sum of six shillings. The late William Loring Andrews was the first to note the modesty of Revere's charges and the celerity of his performances; for, if the dates entered in his day book are correct, he required only four days in which to engrave and print his plate of the *Boston Massacre*, of which, presumably, the *first impressions* were those supplied to Messrs. Edes and Gill to illustrate their broadside.

How many independent impressions of this plate were made and sold by Revere himself, colored for framing purposes, is a matter of speculation. But whatever the number, less than a score have survived. The Bostonian Society has perhaps the most

interesting copy in existence. It was given to the Society in 1882, the year of its founding, by Eliza Susan Quincy of Boston, and is thus inscribed on the back of the frame:

Given in 1825 to Josiah Quincy, (1772-1864) by his aunt, Mrs. Storer, sister of Josiah Quincy, Jr., who defended Capt. Preston.

The Essex Institute of Salem and the Massachusetts Historical Society each have two copies of the *Massacre*, and about a dozen other copies are in the hands of private collectors. Two copies remain in the possession of the family of Zachary T. Hollingsworth of Boston. The late Frederick W. French of Boston owned two copies, one of which changed hands at the sale of his library in April, 1901 for the record price of \$800. Copies have since been sold at prices varying from \$500 to \$650.

The copper plate of the Boston Massacre, without the inscriptions and with an engraving on the back of three pieces of currency of the Massachusetts Bay Colony in denominations of ten, twelve, and eighteen shillings, is now in possession of the State of Massachusetts. It was presented to the Commonwealth by the Revere family at the time of the Centennial Celebration of the Battles of Lexington and Concord. About this time, it is stated, some person now unknown obtained temporary possession of the plate and had several impressions made from it on old Whatman laid paper with the watermark of a fleur-de-lis surmounted by a crown and the letters G.R. The Massacre plate has been unskillfully retouched. While these impressions have the appearance of age, they were probably struck off, at the time suggested, upon some sheets of old account book paper, which the printer had secured. When these restrikes were discovered the authorities recalled the plate, scratched its face and placed it in the vaults of the State Treasurer, where it has, ever since, been kept.

Until the close of the Revolutionary War, the anniversary of the tragedy of March 5, 1770, was commemorated by the people of Boston, and a series of printed orations, now extremely difficult to secure, was issued. The first copy made of Revere's engraving of the *Boston Massacre* is the one which forms the frontispiece to the official *Short Narrative of the Horrid Massacre in BOSTON perpetrated in the evening of the Fifth Day of March 1770 by soldiers of the XXIX Regiment (1770)*. This engraving has no inscription at the top and measures only $4\frac{1}{4} \times 6\frac{3}{8}$ inches, including an inscription below the engraving giving the names of the victims. Probably this was engraved by Revere, but it has not been absolutely identified as his handiwork.

This *Short Narrative* of Edes and Gill was reprinted in the same year by W. Bingley in Newgate Street, London. The frontispiece was a copy of the *Massacre*, $8\frac{1}{2} \times 9$ inches in size, exclusive of the top and bottom inscriptions. It is an inch higher than Revere's original engraving, due to the addition of an expanse of sky. At the top of this plate appears the inscription: *The Fruits of Arbitrary Power; or the BLOODY MASSACRE*, followed by the rest of the original inscription and the names of the killed and wounded. At the bottom appear the same verses as in the Revere engraving, with two biblical quotations separated by vertical lines. Some copies of this print do not have the scriptural quotations.

Edes and Gill's *Short Narrative* was also reprinted by E. and C. Dilly and J. Almon, London, 1770. In this the print and inscription of the Boston edition are exactly reproduced. There appears to have been a third London reprint, in which appears another copy of this noted engraving. It is of the same size as that in the frontispiece to Edes and Gill's *Short Narrative*, and bears the same inscription, but the capital letters in the words Killed, Wounded, and Mortally are reduced to small capitals. Moreover, in this print the little dog, which in the original engraving is standing unconcernedly in the middle foreground between the firing redcoats and their fallen victims, has been removed from the scene.

Of the nineteenth century imitations of this print there is one re-engraving, the same size as the original and colored in imita-

tion of it — apparently by hand. It has the same lettering at the top but none at the bottom, except the words in the margin of the print, *Engraved, Printed and Sold by Paul Revere*. Some cross-hatchings in the engraving, which do not exist in Revere's original, which this imitation closely resembles, give the latter a modern appearance.

In the New York Public Library is a similar print, but uncolored, with the same inscription beneath, that occurs in Revere's original, but with the addition of the words *Copy Right Secured*. A line below this appears to have been erased. A similar colored copy in the Bostonian Society bears the following lettering:

Copy Right Secured

*Boston (Fac-Simile) Republished at 15 Water Street
1832*

Undoubtedly the two preceding prints were doctored in an attempt to pass them off as original impressions of the Paul Revere engraving. The facsimile published at 15 Water Street, Boston is a very faithful copy of the original, and so well executed that the hand-colored examples might easily pass for genuine, except that their generally clean and sound condition arouses suspicion at first sight.

Another engraving of the *Boston Massacre* is that bearing the inscription *The Bloody Massacre perpetrated in King Street, Boston, on March 5th, 1770, by a party of the 29th Regt. Jona Mulliken, Newbury Port, Sculp.* William Loring Andrews gives the date of this print as about the year 1830, but this is evidently an error, and the Mulliken plate was probably engraved about the same time as that of Revere. It is a better piece of engraving and quite unlike that of Revere in its line work. The Revere plate is one-eighth inch longer and wider than the Mulliken plate, and differs slightly in the lettering of its inscriptions. Mr. Andrews mentions another reprint of which he had heard in Salem; but of this, in so far as I can learn, neither he nor anyone else has ever seen a copy.

The Massachusetts calendar or an almanac for The Year of our Lord 1772 by Philomathes, published by Isaiah Thomas, Boston, contains a woodcut copy of the *Massacre* $4\frac{3}{8} \times 3\frac{1}{8}$ inches in size. This has the heading *The Boston Massacre perpetrated on March the 5th, 1770*. It carries eight lines of verse at the bottom. The engraving follows closely that of Revere's copperplate in proportion and style although omitting the nonchalant dog. This cut may have been engraved by Paul Revere, since, of the three engravers in Boston at that time — N. Hurd, Callander, and Revere — only the last-named is known to have done any wood engraving. The same woodcut appears in the upper left-hand corner of a large broadside published by Isaiah Thomas in 1771.

Of modern reprints of the *Massacre* there have been several. One appears in a reprint of the *Short Narrative* issued by John Doggett, Jr., New York, 1849. In Frederick Kidder's *History of the Boston Massacre*, printed by Joel Munsell, Albany, 1870, is a photo-lithographic copy of the original print, $5\frac{3}{4} \times 4$ inches in size. This print is without the dog. Some copies of this book, however, have Revere's *Plan of the Town of Boston* as a frontispiece instead of the *Massacre* print. In the last half century there have been numerous process-plate reproductions but there is no danger that any collector will ever mistake one of these for an original.

It must be recorded that Revere is charged with having appropriated the work of another artist in this engraving of the Boston Massacre. Henry Pelham and John S. Copley were American artists in London during this period. Their private papers were turned over to the government. The late Paul Leicester Ford found, in the Public Record Office, a letter written to Revere by Henry Pelham, dated at Boston, March 29, 1770. Either this letter was for some reason never sent by its author or it is a copy

of the original, which Pelham had carried to London. In this epistle Pelham writes:

SIR:

When I heard that you was cutting a plate of the late Murder, I thought it impossible as I knew you was not capable of doing it unless you copied it from mine and as I thought I had intrusted it in the hands of a person who had more regard to the dictates of Honour and Justice than to take the undue advantage you have done of the confidence and trust I reposed in you. But I find I was mistaken and after being at great Trouble and Expence of making a design, paying for paper, printing &c., find myself in the most ungenerous Manner deprived not only of any proposed Advantage but even of the expence I have been at as truly as if you had plundered me on the highway. If you are insensible of the Dishonour you have brought on yourself by this Act, the World will not be so. However, I leave you to reflect and consider of one of the most dishonourable Actions you could well be guilty of.

H. PELHAM.

The only inference to be drawn from this is that Pelham made a drawing of the Massacre which he loaned to Revere and from which Revere made and marketed an engraving without credit to the real artist. There is no question that Pelham drew a representation of the Massacre from which prints were made. In a letter to his half brother Charles Pelham May 1, 1770, he wrote: "Enclosed I send you two of my prints of the late Massacre."

It is easily possible that these were from the plate engraved by *Jona Milliken of Newbury Port*. Certain it is that the two engravings were made from the same drawing. Much of Revere's engraving was merely copied, and there is little to show that he was an artist of recognized talent. It is plain that there are still some unsolved problems in relation to Paul Revere and his engravings.

London Notes

By F. C.

AT Sotheby's the other day — that auction room which we think of as essentially highbrow — a set of plain old Windsor side chairs was sold (eight, I think there were) that realized £58 — a staggering sum for ordinary Windsor chairs over here. Such things show which way the wind blows; and it seems as if the vogue for simplicity were spreading to England.

Certain it is that cottages are very fashionable now, and cottages must have cottage furniture; so yew, ash, elm, and oak are all finding favor once more, and ribbon backs, bow slats, and plain, five-bar ladder-backs are considered highly desirable. And, best of all, these are still to be found at reasonable figures in the small, out-of-the-way shops.

There has been a great hue and cry for wing-back chairs, and for those comfortable, old, padded tub backs that used to be set before the fire for Grannie, to keep her from a draught. Time was, and that only two years ago, when they could be had for a song, but not any more. Now the cottages in Wales are being combed for them; and when the dealers get as far away as little Wales, that means that the rest of England has been ransacked.

May I, as a visitor who is still visiting, say a word to those happy antiquers who have never been in London before and who are coming this year? I really don't envy them their "first, fine, careless rapture," for I still have it myself after seven years of joyous exultation over this most "homey" of all ancient cities. But I do wish that, when I first came over, I had packed my mind half as full as I did my trunks.

Every day, even yet, I marvel at how much more most of the new arrivals know about the history of London than I do. But there are a few little pointers that one doesn't find in books, and some of them may help. In the first place, don't try to do London in a week, and then prance off to Paris for the other five; or, worse still, don't go straight to Paris first, and become so fascinated that you stop there till the last possible moment, just "taking in" London on the way to Southampton and the boat for home.

Paris is gay and has its charms, no doubt; but, after all, the roots of most of us are here in England, and, when you know both cities, it's London you'll really love the best. It's a kindly, villagey place, and, for the collector, it seems to me, has infinitely more opportunities than its French neighbor. No matter how good our French may be, it is rather a test to have to bargain in that most slippery of languages.

Moreover, if you like French antiques, you are likely to find them much cheaper here than in their native land. Anything that

is not thoroughly English is pretty certain to be priced below the native article.

Second: about choosing an hotel.

There's a certain hotel — a most dreary spot in what an Indian friend called "a most excessive ignoble portion of London" — to which Americans go, *because* Americans go there! That ought to be a very good reason for staying away. Do go to a thoroughly English hotel or pension where things and people are different. You'll find it far more interesting. You may object to eating your egg out of a shell at first, but you'll become used to that and other even worse things, and have more to tell when you go home.

Third: taxis versus busses.

Unless you are in a tremendous hurry, do take a "bus" whenever you go at first. Get up on top and you'll see much more and learn your way about much more quickly than you could, cooped up in a stuffy taxi.

Fourth: wear a dangly pencil and jot down the names of attractive looking shops you pass, so that you may return to them. There are thousands of them literally, and one is apt to get confused and never again find that out-of-the-way, cluttery little place that, from the bus top, looked so intriguing.

Fifth: — and this is important — remember that, since the war, many gentlefolk have gone "into trade," and, antiques, being a branch that calls for both education and taste, has appealed more than possibly any other field to the noble new poor. Accustomed to being recognized at once as to the manner born, they expect no other treatment. I heard of one wretched damsel, the other day, who was exceedingly haughty with the gentle little woman who waited upon her in a shop where old jewels were sold.

As she left, this young person impressively remarked:

"See that these are delivered without fail tomorrow, as I am invited to meet the Countess of X at dinner, and I *must* have them to wear."

Next evening it was the shop assistant who was regal as the guest of honor, and the hapless maiden who was put at her ease by a friendly smile and a kind whisper,

"They become you wonderfully, my dear!"

One of the new and interesting collector's fancies is the tinsel pictures which now and then come to light to gladden the hearts of such devotees of the old-time stage as still worship at the shrine of the great Keane and his associates of the day when Drury Lane was at its best. I have two such pictures before me as

I write. One is of Keane himself, as Richard III; the other of Cartlich, as Percy of Northumberland. *Dressed prints* they are sometimes called, and that is really the best description of them, for they are merely colored portraits of the actors, dressed, probably by their devoted admirers, in pieces of rich materials and tinsels and even bits of gold and seed pearls. An ermine coat is simulated by a scrap of white velvet spotted with tails of ink, a leather jerkin by part of a lady's soft kid glove. A sword of tin-foil is pasted in a gallant hand, and upon a shield of gold appears a carefully scratched escutcheon. A complete set of these little figures would be a rare and interesting thing to acquire, for not only is there a deal of taste used in their adornment, but they might offer a fairly comprehensive survey of the stage of the period.*

Christie's has two interesting sales coming on in the latter part of March — two collections of the very first importance, the names of which I am not now at liberty to disclose. But collectors of the antique, planning to come over this spring will do well to advance their sailings if possible, so that they may be here for these sales. As is the custom at Christie's, sales begin after the Christmas holidays — rather later than at any other of the big houses (except Sotheby's, which also enjoys a very long Christmas vacation, their first sale of the season being on January twenty-seventh), and then their events follow each other in a sort of

*Concerning *Dressed Engravings* see *ANTIQUES*, Vol. IX, page 301.

crescendo of importance, the climax usually synchronizing with the opening of the Spring Academy.

The exhibition of Flemish and Belgian art at the Burlington House has been rejoiced over by a countless number of art enthusiasts, who realize that possibly never again can they see so many of the best paintings of a single school, without traveling all over the world to do so. Here are assembled, in all, over six hundred works from the greatest collections of Europe and America; and a remarkable opportunity they offer for studying old master works not to be seen by the general public. Many of the exhibits have come from private galleries; and others, such as Gerard David's *Christ Nailed to the Cross*, are, for the first time in generations, to be seen in their entirety, the two wings of the David painting having been sent especially from Antwerp to be shown with its central panel, which has been lent for the occasion by the National Gallery.

It seems to me that it would have been well if the directors of the exhibition had put ropes three feet in front of the pictures, so that crowds could not crush against those priceless works of art. Not only was it extremely difficult to see, because of the folk who insisted upon flattening their noses on the shoulders of ancient saints; but I saw at least two men pawing a delicately beautiful old Van der Goes in a stupid effort to determine whether it was on wood or canvas; and no one said them nay!

Shop Talk

By BONDOME

ANENT some observations which I made last month relative to various furniture of foreign origin, which is now procurable in this country, I have received a variety of information and some questions. In certain quarters I have heard it suggested that it is hardly legitimate to bring Dutch, Swiss, German, and Scandinavian cottage furniture into the United States to compete with the heirloom pieces of New England and Middle States origin and with similar English types.

With this suggestion I cannot agree. It is as legitimate to import the furniture of one country as of another. There is no more reason why the descendant of a Swedish or Norwegian pioneer in Minnesota should not furnish his country house after the manner of his ancestors in the land of fjords and midnight suns, than why a dweller in San Diego or St. Augustine should not fill his stucco villa with stuff that might have strayed over with Balboa or Ponce de Leon; or a dweller in the flat valleys of the Middle West turn to the provincial architecture and fitments of old France.

The objectionable feature of the situation arises when any of the furniture thus imported is given a fictitious value, and is sold at an inflated price on the strength of such real or fancied resemblance to early American furniture as may deceive the inexperienced buyer.

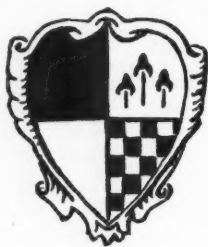
There is danger that just this kind of occurrence may take place. In such case, the inconspicuous dealer is likely to be the first victim and the innocent transmitter of a more or less deliberate fraud, in which a junk man or a peripatetic peddler of antiques serves as chief instrumentality. The only sure means of protection against imposition is either to know American antique furniture types — including those of Pennsylvania — so accu-

rately as to be able to detect at once the foreign accent in a freshly encountered piece; or else to provide oneself with such books as Lockwood's *Colonial Furniture* and Nutting's *Furniture of the Pilgrim Century*, and, until expert opinion has been rendered, to purchase no presumptive New England pieces exhibiting material departures from the types there shown.

As for Pennsylvania items, *ANTIQUES* has published considerable material on the chests of the German settlers in America. This material covers neither all the variety of forms nor all the styles of decoration used in German Pennsylvania; yet wide departure from the types which have been pictured should be viewed with caution. I happen to have in my possession a brightly painted box from one of the coastal cities of Northern Africa — Tunis, I believe. With the hasty observer it might pass as Pennsylvania German. I know of another box, large enough to be called a chest, and brilliantly decorated with curious designs. Though earnestly attributed to Quakerdom, it is more likely to prove to be a magnificent piece of Moroccan or Tunisian workmanship reminiscent of old Persian forms.

For my own part, I have a great liking for all this foreign furniture. Of the time-worn, peasant things now being imported, the genuineness is — in the main — beyond doubt. They are worthy enough and appealing enough to find, on their own merits, a ready and sufficiently profitable market. Those who are concerned in their importation will, in the long run, benefit both themselves and the antiques trade in general if they will do everything in their power to prevent the parading of early Swedish, early Dutch, and early Swiss productions under an American alias. So long as the eggs of a goose are good, nothing is to be gained by gilding them, and thereby providing incentive for killing a faithful and industrious fowl. This is already realized. Within the past few days I have had opportunity to examine a

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Walnut and curly maple Dutch wood box settee.
Pine corner cupboard, fine moldings.
Six rush-bottomed chairs, original stenciling.
Enameled Stiegel whiskey flask.
Very small and graceful early cherry corner cupboard.
Large assortment of pink and lavender ribbon-edged china.
A Terry clock.
Finely turned plain stretcher tavern table, fruitwood.
Very fine and rare four color double woven coverlid.
Windsor arrow-back settee, bamboo turnings, scrolled ends.
Curly maple teacher's desk.
Two Windsor slipper chairs.
Blue and white acanthus leaf pattern Sandwich candlesticks.
Set of 8 Sheraton mahogany dining room chairs, two arm and six side, very fine.
Many other truly remarkable pieces.

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warehouse full of Swedish purchases, and a month hence I shall hope to show what some of these things look like.

I have used so much space over this matter of the speedy naturalization of foreigners that I have little left for other things that I should like to discuss. Among the great recent sales in New York were, in my opinion, those of the Kann collection, disposed of at the American Art Galleries, January 6-8; the collection of the Conde de las Almenas, of Madrid, sold at the American Art Galleries, January 13-15; the Tom G. Cannon collection of English porcelains, which attracted great attention at the Anderson Galleries, January 11-14; and the Grassi collection, sold at the American Art Galleries, January 20-22. All four of these collections obviously represented long and careful processes of assembling and rejecting until a high standard of excellence had been attained. None of them conveyed any suggestion of a hurried sweeping together of possibilities for purposes of commercial exploitation.

One could write pages on the Kann sale alone; but I can register no more than my satisfaction in the measure of appreciation accorded to the work of the Flemish and German primitives offered among its paintings. French works of the eighteenth and early nineteenth centuries were hardly in the same running.— And that reminds me, parenthetically, that, whatever one may think, today, of paintings of the French Classical school, it is difficult to understand how so superb a piece of work as Jacques Louis David's portrait of a Russian princess could be allowed to pass for no more than \$1200, as it did at the Anderson Gallery picture sale of January 20 and 21. Most of David's so-called historical compositions are, to be sure, chilly enough to compete successfully with dry ice as a refrigerating medium, but his portraits are technical masterworks that deserve the worshipful admiration of all time.— It was in this same Anderson sale that an *Adoration of the Magi*, attributed to Jerome Bosch (1460-1516), one of the most irrepressible of Flemish painters, brought \$3100. In so far as a photograph can tell, this *Adoration* deserves to rank high among the productions of its author. It is full of curious yet characteristic reminiscences of other painters, including even the gentle-minded Stephan Lochner of Cologne.

In this last mentioned sale, as well as in the Conde de las Almenas sale, a good many carved and polychromed wood sculptures appeared. Some brought good prices; some went for comparatively little. It would be difficult to imagine anything more richly decorative than the wood statuary of The Tyrol, South Germany, Flanders, and Spain, carved during the fourteenth and fifteenth centuries. The *San Hipolito* (Number 363) of the Conde de las Almenas sale, and the statue of the Virgin and Child (Number 248) offer excellent illustrations in point.

One of the difficulties with which the dealer in antiques has to cope is that of inordinately long credits. He himself usually has to pay cash, on the nail, for his own purchases; but, when he passes on his goods, he discovers that his clients — too many of them at any rate — expect to let their accounts run for months before they send a comforting check. I know of one dealer who is rather surprised than otherwise when a certain quite regular client settles up within six months of buying. Such delay constitutes a heartbreaking burden for the dealer who is working with limited capital and is trying to sell his merchandise at a reasonable margin of profit. A remedy for the situation is not readily found. Realization of the hardships which they are unintentionally inflicting will doubtless urge many to prompt settlement of their accounts. For the rest, the addition of interest charge to the original bill has been suggested. But, extra charges of this kind, experience has shown, while economically sound, are psychologically unfortunate. Why American retail merchants do

not follow English example and the example of wholesale houses at home, and stimulate speedy payment by graduated discounts, I never could understand. The scheme might be worth trying in the antique business.

Following are the auctions so far planned for March. All of them are at the American Art Galleries.

MARCH 3
Paintings of the eighteenth and nineteenth centuries from the collection of W. J. White.

MARCH 4 AND 5
Persian faience, textiles, and lacquer, Spanish furniture and decorative objects. Collection of M. D. Benzaria.

MARCH 8, 9, AND 10
French and English furniture, silverware, decorative paintings, oriental rugs, and fine linens. John F. Adriance and estate of the late Mrs. Charles R. Flint.

Current Books

Any book reviewed or mentioned in ANTIQUES may be purchased through this magazine

Address the Book Department

EARLY AMERICAN BOTTLES AND FLASKS. By Stephen Van Rensselaer. Peterborough, New Hampshire, Privately printed at the Transcript Printing Company, 1926. Revised edition, 2 Vols., Library copy, XII + 244 + Check List of 320 pages; pocket copy, Check List of 320 pages. 202 illustrations. Price \$15.00 for both.

NOW that this long-expected book has been generally received and examined by its purchasers, it must have set at rest any queries as to reasons for its belated advent. The wonder is, indeed, that any such extensive compilation should ever have been undertaken, or, once undertaken, that it was completed within calculable time.

First, a word as to the plan of the work. It consists of two volumes; one for library use, the other for service as a pocket companion. The library volume contains some 244 pages of historical material and index, plus an illustrated *Check List* which occupies a matter of 320 pages additional. All told, therefore, the library volume of *Early American Bottles and Flasks* totals more than 560 pages of text, illustration, and memoranda allotment.

Such a book is too bulky to be companionable even in a copious overcoat pocket. To serve the high-road requirements of the collector, therefore, Mr. Van Rensselaer has reprinted, in full, the 320 pages of his *Check List* (cutting margins and compressing bulk in the process) and has bound this reprint in a separate volume, which may be conveniently carried in pocket or bag, and referred to as need arises. This is a provision for which bottle hunters will be most grateful. Library edition and *Check List*, it may be observed, are bound uniformly in green cloth with gilt stamping.

To undertake a thoroughly critical review of such an *opus* as this of Mr. Van Rensselaer's would call for an experience comparable to his and for a similar extent of historical investigation. What collectors in general will wish to know, however, is whether or not the book—or books—contains matter that is calculated to prove constructively helpful to them. To such query there can be but one answer. *Early American Bottles and Flasks* is virtually indispensable to any general library of collecting. It should, further, find a place in every industrial library in the country. That no bottle collector or dealer can afford to be without it goes without saying.

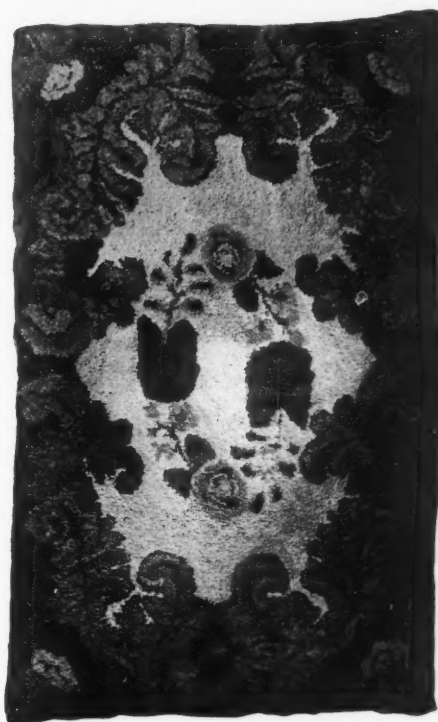
As is generally known, the present *Early American Bottles and Flasks* is a second edition of a work, of the same title, published some years since. But it bears only the most superficial resemblance to that volume which, at the time, *ANTIQUES* characterized

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CLASSICAL RUINS by Pannini

not as history but as material for history. In the present instance, the rough notes and disconnected jottings of the early work have vastly expanded in size, quantity, and importance. They take on narrative form, and deal with those glass factories which, in early days, popped up in various parts of young America with almost unbelievable frequency, lived a short life of struggle, and then, having failed, disappeared completely from both the eye and the memory of man. Some of these factories left mementos in the way of marked bottles which went forth to market well filled with amber whiskey; others are now brought to mind by still treasured souvenirs of affection turned out, after hours, by enamored blowers for their sweethearts; yet others, only by heaps of broken glass — the middens of disappointment and mistake.

These establishments Mr. Van Rensselaer has classified according to their location; and of each one he has given some account, cutting his tale according to the plenitude of available material. Unadorned as they are, these accounts are by no means devoid of human interest — an interest never elaborated but ever present. There is an epic quality in the story of American glass-making that cannot be suppressed.

And to the narrative the author here and there adds consideration of glassmaking methods and materials; and through the book he scatters a variety of quaint illustrations. These latter depict forms of early glassware as it was displayed in advertisements and sale catalogues; they reproduce the lineaments of the capitalists and experimenters whose factories dotted the American landscape from the close of the Revolutionary War to the end of the U. S. Grant period; and they present facsimiles of those alluring advertisements whose promises of speedy cure strengthened the impression which the bottle beautiful, itself, conveyed.

Probably this method of treatment — chronologically by locality — is the only one at present possible to a book on American glass. But it is not entirely adequate from the standpoint of the student who possesses a piece of glass which he seeks to identify. To offset this situation, Mr. Van Rensselaer devotes a short chapter to each of a number of different types of glass — such as medicine bottles, three-mold glass, and so on.

He comes fully to the rescue of bottles and flasks with his check list and illustrated descriptions. These follow very much the method developed in the first edition of his book. In the present instance the pictures are more numerous, better taken, and are reproduced in better size than before. They consist of 162 plates portraying almost all of the 1300 different bottles described.

The number of these bottles whose description is followed by the letter *U*, for unknown, would seem to suggest that perhaps the final word in early bottles and flasks has not been said, and that there is still room for further investigation of the subject. This may, indeed, be the case; yet it is doubtful that more concerning the makers of these anonymous offerings to bottledom will ever be known. What Mr. Van Rensselaer observes concerning perfume bottles is doubtless true of other types as well: many were made abroad, many at home, and there is little telling which is which.

Mr. Van Rensselaer has covered his field so completely that no one is likely to attempt to dislodge him. On points of controversy some will differ with him; on points of obscurity, subsequent investigations may cast light that will augment that which he supplies. Geniuses in tabulation may devise methods of classification and reference which they think might lend more speedy guidance than that of this present *Check List*. But no one person is likely very soon to tread anew the long and weary way Mr. Van Rensselaer has traveled, or to attempt to regather, rearrange, and reanimate the wealth of various information which this author has brought together.

SPANISH ORDERS OF CHIVALRY AND DECORATIONS OF HONOUR. By Harrold E. Gillingham. New York, American Numismatic Society, 1926. 165 pages, 39 plates. Price \$3.00.

PERHAPS no one except Mr. Gillingham will ever know how vast an amount of careful investigation and subsequent col-

location went into the preparation of this beautiful little volume, the third of his contributions to the thirty-one numbers of *Numismatic Notes and Monographs* published by the American Numismatic Society.

In his preface, the author points out two circumstances: first, that many of the Orders of Chivalry originated in Spain, as a direct result of the long military and religious struggle between Christians and Moors in the Iberian peninsula; second, that the complete history of these orders is actually untraceable. Credit for the historical information which he uses in the book, Mr. Gillingham modestly gives to Professor King of Bryn Mawr and to her book, *A Brief Account of the Military Orders in Spain*. Mr. Gillingham's particular task has been that of finding, photographing, and describing the badges and insignia of the different organizations.

Not all the emblems discussed are pictured, but a total of ninety are shown, four of them excellently produced in color. To the insignia of various brotherhoods, or orders, the author adds the Spanish military medals of award, thus giving completeness to his valuable contribution to a fascinating subject.

OLD DERBY PORCELAIN AND ITS ARTIST-WORKMEN. By Frank Hurlbutt. New York, Frederick A. Stokes Company, 1925. 312+xvi pages, 60 plates. Price \$5.00.

THIS book is so thoroughgoing that it seems to leave little more to be said on the subject of Derby ware. The author follows his introductory chapter on the founding, rise, prosperity, and decline of the porcelain industry in Derby with a full and entertaining account of the workmen and artists who helped to make the china famous during the latter half of the eighteenth century. Many of these cheery persons possessed the weaknesses common to genius in their age and gave way regularly to the demands of the artistic temperament. They were not only "gey ill to live wi'" but "waur to work wi'" — a perpetual source of vexation and pecuniary loss to their employers.

Under our modern, capitalistic system of industry, with its unionized care for employees, such bibulous and irresponsible workmen would not keep their jobs for a minute. But that was a feudalistic system, under which, as under slavery, the master felt a responsibility to even the idlest, most worthless workman in his shop. In Derby the offenses of the artisans in the potteries were again and again condoned, not alone from humane motives, we may be sure, but in part because, when the men were sober and in dire need, they turned out work that could not be matched in all England.

Mr. Hurlbutt's book gives much space to pen portraits of the modelers and painters of Derby ware, and it has in consequence a gossipy, literary flavor quite apart from its value to the collector. The author's only love in the world of ceramics is Derby ware, and the one thing that his book lacks is a good, authoritative chapter comparing the qualities of Old Derby china with those of the products of Chelsea and Worcester and the famous French and German potteries. He does claim for Derby ware that it had an individuality in its modeling and decorating that was lacking in old Chelsea and Worcester, but we should like to learn more definitely where other connoisseurs place it in the art of ceramics.

In a descriptive note to Plate 21 the author says of one of the flowers therein depicted that "it is the most beautiful rose ever painted on china," an observation that may have been prompted by a thorough knowledge of all decorated porcelain, or may have been, on the other hand, the remark of a collector filled with a not too critical enthusiasm for his own hobby. Whether this rose, painted by Quaker Begg, deserves the distinction given to it might well be left to a modern Ruskin in ceramics, familiar with the best work of all modern painters of china.

The sixty plates which embellish the book — one of them in color — illustrate clearly the characteristics of old Derby ware, both in modeling and in decoration. The records of existing museum and private-collection pieces, with their proper ascription to vari-



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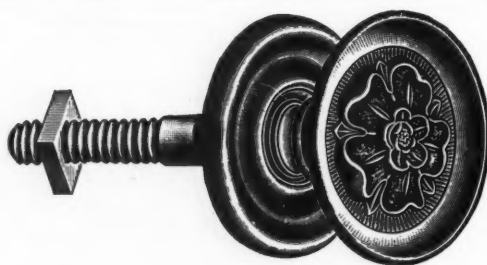
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ous artisans, are exhaustive and give the book a definite authority. There are also copious notes on the mechanics of the industry as carried on at Derby — the composition of the biscuit, the ingredients of the colors used in decoration, and the effect of different glazes, making altogether an interesting and very helpful book.

MANUAL OF INSTRUCTION IN THE ART OF BRASS REPOUSSE. By T. G. and W. E. Gawthrop. London, B. T. Batsford, Ltd., 1925. Fifth edition, paper cover, 86 pages, numerous illustrations. Price 2 shillings 6 pence.

A COMPACT manual addressed primarily to those "who desire to experience the delight and pleasure of becoming true craftsmen and craftswomen in their own homes, rather than those who take up the work for the more serious matter of gaining a livelihood". Successive chapters are devoted to considerations of tools, appliances, metals, and designs, and to well-stated directions supported with illustrations. Books of this kind are worth while in the library of the collector who wishes to know how works of craftsmanship are achieved, even if he has no intention of practising the methods on his own account.

RECEIVED FOR REVIEW

FINE ARTS

EARLY AMERICAN INNS AND TAVERNS. By Elsie Lathrop. New York, Robert M. McBride & Company, 1926. Price \$5.00.

FURNITURE

THE PRACTICAL DECORATION OF FURNITURE. By H. P. Shapland. New York, Payson and Clarke, Ltd., 1927. Vol. I. Price \$5.00.

GLASS

COLLECTOR'S GUIDE OF FLASKS AND BOTTLES. By Charles McMurray. Dayton, Ohio. Privately Printed, 1927. Price \$10.00.

METALS

THE GOLDSMITHS OF ITALY. By Cyril G. E. Bunt. London, Martin Hopkinson and Company, Ltd., 1926. Price £4, 4 shillings.

MINOR ARTS

NUMISMATIC NOTES AND MONOGRAPHS, No. 31: SPANISH ORDERS. By Harrold E. Gillingham. New York, American Numismatic Society, 1926. Price \$3.00.

SHIP MODEL MAKING. By Captain E. Armitage McCann. New York, Norman W. Henley Company, 1926. Vol. II. Price \$2.50.

MISCELLANEOUS

THE QUEST OF THE QUAIN. By Virginia Robie. Boston, Little, Brown and Company, 1927. Price \$3.00.

Lectures and Exhibits

FURNITURE — FRENCH AND AMERICAN

The Metropolitan Museum of Art in New York has recently increased its collection in the field of French mid-eighteenth century decorative arts by the addition of eight important pieces of furniture. These are a console, a fire-screen, and six armchairs — three in the Louis XV style, and three in the style of Louis XVI. All are on exhibition in Galleries J 10 and K 21.

Another important acquisition is a mahogany sofa of a type found in Salem, Massachusetts, of the late eighteenth or early nineteenth century. Its most important detail is the decorative carving of the central panel, which consists of an American eagle with outstretched wings flanked on either side by a drapery swag with carved roses and leaves. This carving is identical with that of many Salem pieces which have been attributed by students either to an unknown cabinetmaker or to the architect Samuel McIntire.

Two rooms at the Museum of Fine Arts in Boston have been set aside for the Tricennial Exhibition of the Boston Society of Arts and Crafts, from March 1 to 20. The exhibition will range from smaller articles through woodcarving, iron work and stained glass, and will include

ecclesiastical work and architectural features, as well as smaller decorative objects.

From February 28 to March 5, 1927, at the Benjamin Franklin Hotel in Philadelphia, the International Art and Gift Exhibit will conduct its Spring Show, which should be worth consideration from those who combine antique and gift shops under one roof.

Architects and others who are looking about for new ideas or new inspiration for developing early American backgrounds are advised to acquire the Pennsylvania Museum *Bulletin* for December, 1926, and to examine the illustrated discussion of an early Pennsylvania House whose interior parts have been given to the Museum by Mrs. Pierre S. du Pont and Mr. and Mrs. Lamont du Pont.

The Loan Exhibition of old spreads at Horticultural Hall, Boston, from March 15th through March 19th, in conjunction with the Craftsmen-at-Work Exhibition, held by the Women's Educational and Industrial Union, promises to arouse great interest.

Among the pieces shown will be five spreads made by five successive generations of the family of Miss Sarah Daugherty, of Russellville, Tennessee, who is to be at work in one of the exhibition booths. Mme. Pellegrini, who is also an exhibitor, has lent an Italian lace spread which has been in her family for over a century.

The Craftsmen-at-Work display will bring a group of makers from various parts of the South, brought hither through generosity of Mrs. Henry Ford. And from the Grenfell mission in Labrador will come Miss Minnie Pike to work on fine hooked mats.

The Loan Exhibition is being managed by Mrs. Edward R. Warren, assisted by Mrs. Alexander S. Neilson, Mrs. Henry G. Vaughan, and Mrs. Morgan Firth.

Questions and Answers

Questions for answers in this column should be written clearly on one side of the paper only, and should be addressed to the Queries Editor.

All descriptions of objects needing classification or attribution should include exact details of size, color, material, and derivation, and should, if possible, be accompanied by photographs. All proper names quoted should be printed in capital letters to facilitate identification.

Answers by mail cannot be undertaken, but photographs and other illustrated material needed for identification will be returned when stamps are supplied.

Attempts at valuation ANTIQUES considers outside its province.

332. C. A. C., *Virginia*, has an old grandfather clock marked on the dial *Jacob Solliday, Northampton*.

Can anyone identify this maker?

333. R. N., *Ohio*, enquires concerning the mark *Wedgwood & Co.*, which appears on some china plates now in her possession.

According to Rhead, this mark was used by a pottery at Ferry Bridge, Yorkshire, England, between the years 1796 and 1800, when the establishment was under the direction of Ralph Wedgwood, a cousin of Josiah.

334. P. H. F., *New Jersey*, seeks information regarding the maker of her Staffordshire soup plates bearing the mark

*E. Challinor
Calcutta*

Rhead tells us that the Overhouse Works at Burslem, Staffordshire, which for two centuries belonged in the Wedgwood family, finally, after passing through several hands, became the property of Edward Challinor.

Over the door of the establishment were placed these words:

Edward Challinor commenced business here A.D. 1819, and rebuilt the premises 1869.

The word *Calcutta* probably refers to the pattern used on the plates.

335. J. P. C., *New York*, has a small china tray bearing the mark *W. W. & S.* and the number 33.

Does anyone know for what maker these initials stand?

336. R. S. C., *Pennsylvania*, the possessor of a grandfather clock, marked *Griffith Owen, Philadelphia*, seeks to know when the clock was produced.

Nutting's *Clock Book* gives 1813 for this maker; while F. J. Britten, in his *Old Clocks and Their Makers*, mentions 1811.

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Framingham Show Room, 46 Park St.

SMALL BOSTON SHOW ROOM

60 Summer St. (J. B. Hunter Co.)

337. C. W. A., *Massachusetts*, seeks the identification of some old playing cards which are reproduced below. They were found tacked on the inside of the lid of an old seaman's chest in Maine. The chest had been varnished, which, apparently, accounts for the good condition in which the cards are today.

Comparing the design on the joker with old advertisements in other fields, one might guess that the cards were produced during the latter part of the eighteenth century, perhaps between 1790 and 1800.

However, it seems probable that the American manufacture was limited to pasting the highly colored engraved sheets on cardboard, for the plates have a decidedly foreign look about them (possibly German or Austrian); and it is doubtful whether at that time there were, in America, facilities for producing such printing in color work as these cards display.



338. G. L. M., *Massachusetts*, enquires concerning the painter of a miniature now in her possession.

The painting is on ivory and is enclosed in a gilt frame, which, in turn, is placed in a satin-lined red leather case. Pasted on the satin is an engraved card, one and one-quarter by one and three-quarters inches in size. The engraving is a picture of a woman, and in her hand she holds a tablet which reads *N. Rogers. Miniature Painter, 86 Broad Way corner Wall, N. York*. On one corner of the card are the words *Designed and engraved by Hoogland, N. Y.*

Nathaniel Rogers was born in 1788 at Bridgehampton, New York. As a young man he was apprenticed to Joseph Wood in New York City; and about 1816, he started out for himself as a professional, working almost exclusively in New York, as a fashionable miniature painter. He died in 1844.

William Hoogland appeared in New York about 1815, as a designer and engraver. In 1826, he was working with Abel Bowen in Boston; but by 1841, he was again located in business in New York.

The style of costume worn by the subject of the miniature should give the enquirer the year of painting to a nicety.

James Curran

1625 Pine Street
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Complete outfit, \$3.50 *Send check with order*

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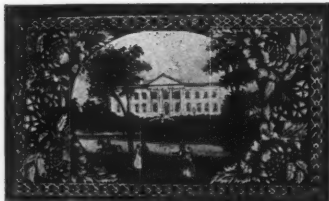


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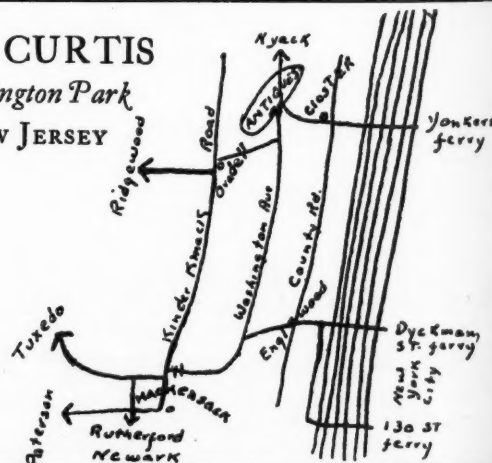
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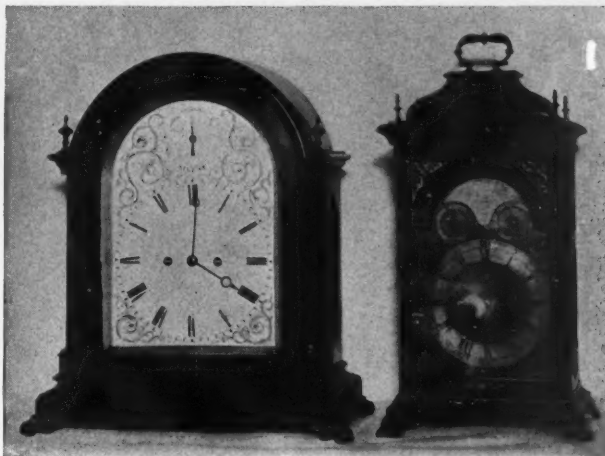
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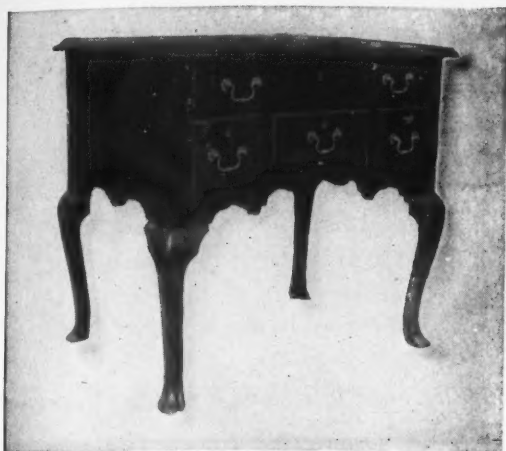
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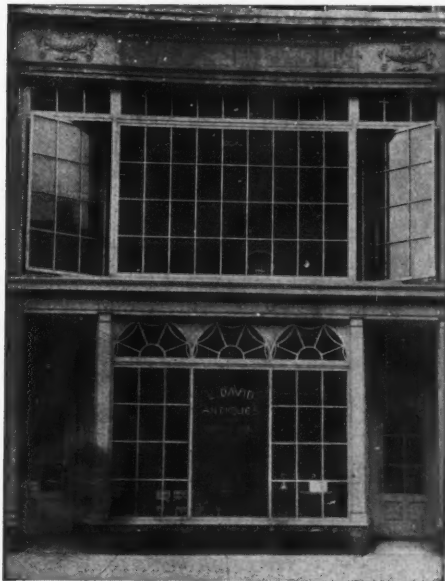
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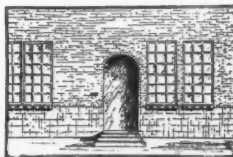
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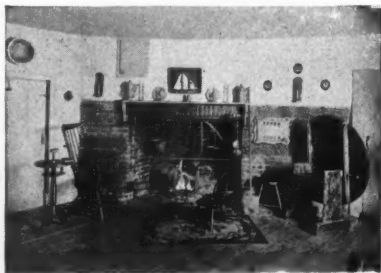
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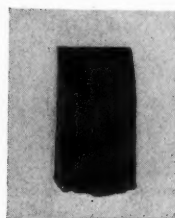
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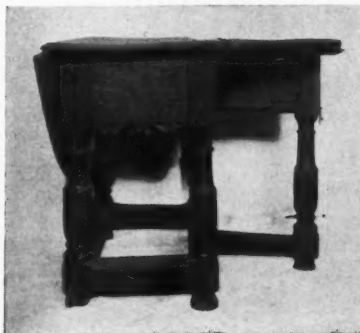
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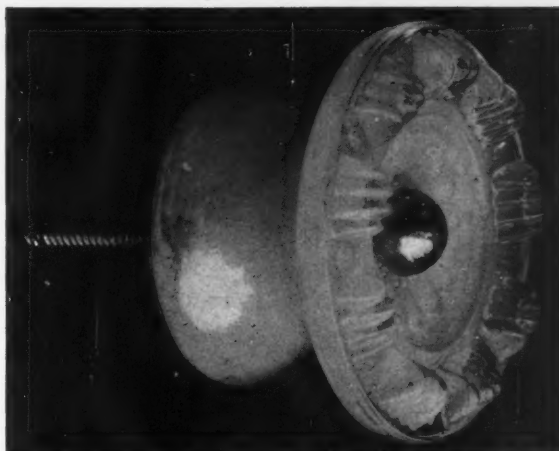
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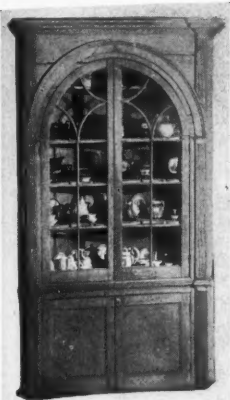


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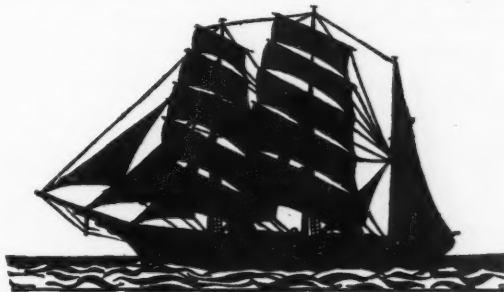
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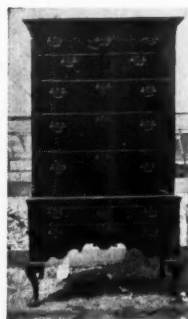
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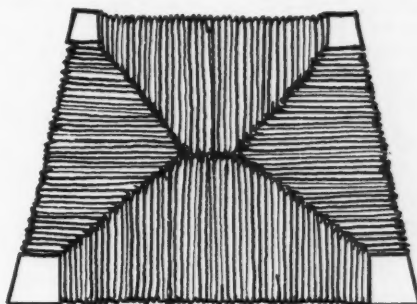
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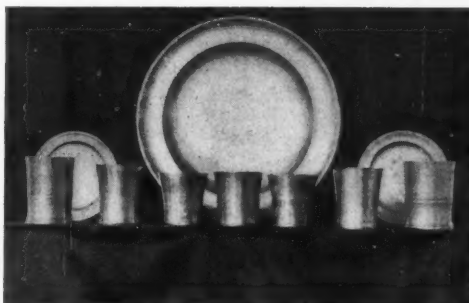
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Rates: Clearing House advertisements must be paid for when submitted. Rates, 15 cents per word for each insertion; minimum charge, \$3.00. Count each word, initial, or whole number as a word, complete name as one word and complete address as one word. Copy must be typewritten or written clearly; otherwise we cannot hold ourselves responsible for errors. Copy must be in by the 12th of the month.

In answering advertisements note that, where the addressee is listed by number only, he should be addressed by his number in care of ANTIQUES, 683 Atlantic Avenue, Boston, Mass.

Caution: This department is intended for those who wish to buy, sell, or exchange anything in the antique field.

While dealer announcements are not excluded, it is assumed that the sales columns will be used primarily by private individuals who wish to dispose of articles concerning whose exact classification they may be either uncertain or ignorant. Purchasers of articles advertised in the "Clearing House" should, therefore, be sure of their own competence to judge authenticity and values. Likewise those who respond to *Wanted* advertisements should assure themselves of the responsibility of prospective purchasers. ANTIQUES cannot assume this responsibility for its readers, nor can it hold itself accountable for misunderstandings that may arise.

WANTED

OLD SILVER SPOONS and other old silver.

Either write full description or send on approval at my expense. C. G. RUPERT, Wilmington, Delaware.

PIECES OF EARLY AMERICAN FURNITURE glass, pewter, and hooked rugs, etc. Furniture preferably in the rough. Will take consignments. Write B. B. BIRD, 19 Edgemont Avenue, Summit, New Jersey.

COLLECTOR WANTS DOOLITTLE PRINTS, especially any of the *Battle of Lexington*; also Paul Revere or other early marked American silver. No. 886.

HISTORIC FLASKS: I am interested in collecting historic flasks and would be glad to have them offered to me. G. D. ARTHUR, 12 East 44th Street, New York City.

BASE FOR CURLY MAPLE HIGHBOY, size 36 by 18½ inches. Send photograph, description and price. FRANCIS D. BRINTON, West Chester, Pennsylvania.

FOR SALE

SLANT-TOP DESK IN WALNUT; cherry Hep-plewhite chest of drawers; amethyst Sandwich salt; three-mold inkwell and other blown glass. O. B. ROBERTS, 17 West Southern Avenue, Springfield, Ohio.

SMALL SAN DOMINGO MAHOGANY DESK, fine interior, old brasses; several sets of old decorated chairs in excellent condition; curly maple stands and drop-leaf tables; also a large collection of good glass; lamps; china; hooked rugs; pottery and prints. Lots of choice pieces. Prices reasonable. Largest general line in Southern Pennsylvania. Descriptions and photographs on request. STONY BATTER ANTIQUE EXCHANGE, INC., North Second Street, Chambersburg, Pennsylvania.

CURLY MAPLE CORNER CUPBOARD, pine door frames with old glass, bat-shaped shelves, very unusual and fine. Photograph on request. E. O. SIMMONS, 616 Wadsworth Road, CCC Highway, Medina, Ohio.

EARLY JACOBAN BED AND BUREAU, 9½ feet tall, 5 feet wide, in walnut with marble top, good condition. Make me offers. Photographs will be sent on request. MABLE JARVIS, Bedford, Virginia.

GENUINE SHERATON GOLD MIRROR; Empire mahogany sofa; early American cherry dresser; burl maple sewing table; Staffordshire china tea set; other things; excellent condition. Details on request. S. W. PALFRAY, 403 East 58th Street, New York City.

BLACKSTONE ANTIQUE SHOP: Mahogany secretary; walnut secretary; Eli Terry clock; Samuel Terry clock; serving press; mahogany slip-seat chairs; fiddle-back chairs; corner cupboards. Box 29, Blackstone, Virginia.

HAVE YOU AN ANTIQUE? Refinish it yourself. Send one dollar for complete instructions for restoring old pieces to original beauty. SERVICE PRODUCTS COMPANY, Box 223, Suffolk, Virginia.

EARLY CURLY MAPLE DUCK-FOOT DINING TABLE, round top, 53 inches in diameter. Best offer over \$175. No. 883.

PAIR OF SUNDERLAND CREAMERS, \$25; pair of Davenport creamers, \$20; old Davenport tureen, blue, \$35; large Brownsfield platter, \$25; pair of pink platters, David Johnson, \$35; Bennington covered toddy jug, large, \$17.50; whippet ink pot, rare, \$25; 2 half pint pewter mugs, English, \$20; set of salts, colored, rare, \$18; *Life of a Fireman*, N. Currier, \$35, ditto, Currier & Ives, \$30; many lustre pitchers; some pink lustre, Sunderland cup and plate. Mrs. NATHAN PATTEN, 1623 Bosque Boulevard, Waco, Texas.

OLD HOUSE ON MAINLAND, not far from Bar Harbor, Maine, on Atlantic Highway, on direct road to Canada. Typical New England story-and-a-half farmhouse. Timbers in house and barn hand-hewn. In owner's family for century. Parlor, living room, dining room, kitchen, five bedrooms — huge fireplace with brick oven, high mantel in living room; smaller fireplaces in other downstairs rooms. Old mill stone door step. Over one hundred acres of land, about half woodland — chiefly cedar. Boiling springs. Natural sanitarium. No. 882.

ANTIQUES, \$5.00 each: China fruit dish; blue glass mug; one-half dozen fruit, flower plates; glass porringer Red Riding Hood, relief; glass pickle jar; gold-top inkwell; blue glass water pitcher; Mary Queen of Scots vases. JANET L. COSTELLO, 2517 Bryant Avenue, South, Minneapolis, Minnesota.

CURLY MAPLE WINE AND SILVER CHEST; knee-hole and slant-top desks; candlesticks in pewter, amber, and clear glass; Staffordshire and Bennington dogs; prints. CRAWFORD STUDIOS, Richmond, Indiana.

WHOLESALE PRICES: Brass buckets, \$2.50, large ones, \$4.00; copper pans, long handles, \$3.75; copper buckets, \$5.00, large ones, \$8.00; brass candlesticks, \$10 a pair, single, \$2.50 each; cherry dressing table, long drawer, \$20; mahogany mirrors, \$8.50; child's walnut chest, four drawers, perfect, \$30; mahogany pedestal card table, \$40; mahogany card table, lyre base, serpentine rosewood top, rare, perfect, \$55; six-leg cherry table, \$25, another one, leaves almost touch the floor, \$35; bird's-eye maple pedestal table, round cherry top, \$30; curly and bird's-eye maple chest of drawers, beautiful, \$50; original framed prints, Currier & Ives, Baillie, Kellogg, Comstock, \$4.00 each: *American Beauty*, *Morning Prayer*, *Christ Blessing Little Children*, *Little Daisy*, *My Little Playfellow*; pair of Windsor chairs, \$30; rare pine drop-leaf table, drawer each end, \$30; pair of large framed colored pictures, Martha and George, \$20; oval walnut, also oval black frames, \$1.50; grandfather clock, \$85. No photographs. Crating free. Check with order. McCARTY'S, 849 Sheridan Avenue, Pittsburg, Pennsylvania.

BEAUTIFULLY CARVED IVORY BALL, Chinese, old, 12 inches in circumference, 14 balls within, carved ornaments on top and bottom, ivory chain, silk tassel. Rare art piece. Miss MABEL OLMSTED, 66 Maple Avenue, Morristown, New Jersey.

PAINTING OF MAJOR JOHN ANDRÉ, day before his execution, 24 by 36 inches; old pewter figure of Benjamin Franklin seated with books, on ebony base; American prints, silhouettes, bronzes, paintings, and other objects of early colonial interest. Artistic framing and old frames. M. R. NUGENT, 1072 Madison Avenue (block from Metropolitan Museum and Fifth Avenue), New York City.

STIEGEL FLIP GLASS, very early decanter, Jimmy John, camphor, and other bottles; Betty lamp. CRAWFORD STUDIOS, Richmond, Indiana.

HALF-GALLON VIOLIN FLASK; cup plates; Currier prints. Write for list with prices. CHAS. McMURRAY, 1711 West Third Street, Dayton, Ohio.

ARMORIAL LOWESTOFT, sauce boats, platters; rare mahogany Chippendale ladder-back saddle-seat dining chairs, six side, two arm; walnut chest-on-chest; pair of Irish silver peppers, circa 1776. FOLK INDUSTRIES, Greenwich, Connecticut.

LARGE SHEFFIELD TRAY, handles, legs, pierced edge, border of grapes and leaves, engraved face; Wedgwood blue and white vegetable dish; two Dr. Syntax plates; two large Sandwich glass plates. No. 885.

PRIVATE COLLECTION of especially rare American pewter. May be seen by appointment. List on request. Pink and white, and lavender and white Staffordshire china; pair of 10-inch Staffordshire dogs; nine small Staffordshire dogs; lovely embroidered white silk shawl. THE COTTAGE ANTIQUE SHOP, 89 Cutter Mill Road, Great Neck, Long Island, New York.

QUEEN ANNE DESK; Jacobean desk; chest; grandfather clock; painting by Rosseau and others; painting on glass, rare; sundial, 1642; old china. All genuine. MARY MORGAN, 3762 84th Street, Jackson Heights, New York.

PINE paneled CUPBOARD with strap hinges, very early; shoemaker's candlestick; pine hanging cupboard, and other rare pieces. ESTHER WALKER Rose Tree Road, Media, Pennsylvania. Telephone Media 728.

SHERATON STYLE TIP-TOP TABLE, brass claw feet, \$50; Currier & Ives *Four Seasons*, \$60; curly maple and cherry four-legged stand, two drawers, \$35; armed Windsor, early turnings, all original, \$40. ETHEL C. REMSEN, 3 Clark Street, Hudson Falls, New York.

RARE HARVARD PLATE, Celtic china, perfect; old platter, Davenport ironstone, *Friburg*, perfect. Photographs upon request. Offers accepted. H. R. KEISER, 3539 Quebec Street, N. W., Washington, D. C.

COLLECTION OF HISTORICAL FLASKS, perfume bottles, cup plates, etc., belonging to the estate of Richard Norris, deceased. May be seen by appointment, Queen Lane and Stokeley Streets, Falls of Schuylkill, Philadelphia, Pennsylvania.

ANTIQUÉ QUILT for four-poster, hand-quilted, interlined with lamb's wool, star design on buff background; Paisley shawl, black background. Both family heirlooms, over one hundred years old. \$100 each. Mrs. F. M. ALGER, 510 Maryland Avenue, Norfolk, Virginia.

AN EXPERIENCED BUYER of early American furniture, who is not a dealer, but familiar with the best markets of New York, New England, and the South, will act as purchasing agent for those who seek genuine antiques, but whose time and knowledge of the subject may be limited. A 5% commission is charged for this service. Restoration, where necessary, will be superintended if desired. **MRS. CHARLES NATSCH**, Orchard Hill, Columbia, Connecticut.

SIX RARE QUEEN ANNE SIDE CHAIRS, perfect condition; also one armchair, same period, slightly different design, perfect condition. **MAY L. ALLEN**, 1 Fulton Avenue, Poughkeepsie, New York.

NEW ANTIQUE SHOP: Mrs. J. M. Smith, Highland Avenue, North Wales, Pennsylvania, 20 miles north of Philadelphia. General line of genuine antiques; everything guaranteed as represented.

OLD STEINWAY UPRIGHT PIANO, rosewood case, 4 feet 2 inches high, 4 feet 9 inches long, sweet tone, good condition, needs tuning. Factory number 19208. Any reasonable offer — must sell. No. 887.

50 SMALL SLATE LEAVE BOOKLETS with slate pencils, tin binding, black and gold star decoration. Quaint in design and coloring, could be used effectively on bridge tables. Four for \$2.00, or the lot as a whole. **EMERSON**, 14 South 39th Street, Philadelphia, Pennsylvania.

51 MEDALS, XII to XVIII century, works of Pisano, Sperandio, St. Florentino, Germain Pilon, Dupré, Warin, and other masters' works. Will consider offer. Write for photographs. **E. L. SMITH**, 5208 42nd Avenue, South, Seattle, Washington.

EARLY MEZZOTINTS: General Fraser, Arnold, Lee, Wooster, Washington family, Franklin Court of France; colored prints of Indians, ships, views, birds; portraits; colored maps. Lists free. **NAOY**, 8A South 18th Street, Philadelphia, Pennsylvania.

BRIDAL BUTTONS, four, \$8.50; Staffordshire bowl and pitcher, *Landing Columbus*, \$25; Chinese lacquer tea caddy, serpentine, claw feet, \$21; pair of finely colored Staffordshire tobies, \$50; pottery pie plate marked *Delia*, \$15; set of fire gilt tie-backs, \$25; six handsome Waterford goblets, \$40. **KERNS ANTIQUE SHOP**, 1002 Pine Street, Philadelphia, Pennsylvania.

TAVERN TABLE, \$60; miniature on ivory, signed *Throop*, \$25; Windsor, Dutch, Chippendale, and slat chairs; flasks; prints; etc. **PRENTICE**, 241 West Water Street, Elmira, New York.

CURLY MAPLE HIGH POSTER BED: Hepplewhite inlaid bureau; curly maple low poster bed; gilt acorn mirror; door knocker; spool beds, \$12. List of 200 articles free. **ROY VAIL**, Warwick, New York.

LILY PAD WISTARBERG 10-inch pitcher, proof; large pine six-leg table, bird's-eye ends, \$40; small dish-top snake-foot candle stand, \$55; choice blue and white Sandwich lamp, 12½ inches, \$60; pine sleigh day bed, \$35; perfect burled mortar, \$6.00; U. S. map, 1853, \$6.00. List and photographs. **LOG CABIN ANTIQUES**, Dundee, New York.

ITALIAN DOOR KNOCKER, \$7.50; embossed brass snufflers, \$4.50; tiny brass snufflers, \$3.50; handsome silvered tray and snufflers, \$12; brass tray and snufflers, \$8.50; one-drawer curly maple stand, \$25; one-drawer cherry stand, rope legs, \$30; cherry turn-top table with beading and turned legs, \$45; all ready to use. Rare coverlet, dated 1811, the buyer can be assured of getting something unusual and lovely, only \$60. Large old crane and pot hooks, \$12; Lincoln plate, \$5.50. Enquiries invited. **MRS. GRACE R. JENNINGS**, 406 East Adams Street, Muncie, Indiana.

SIX SILVER TABLESPOONS, interesting history, first owner, Revolutionary date, Harrisburg, Pennsylvania; dueling pistol, New Orleans. **MRS. MITCHELL MURRAY**, R. D. 1, Greenfield, Ohio.

PART OF XVIII CENTURY FURNISHINGS of private home in Scotland of well-known collector of antiques. Can be seen at the owner's, **MRS. C. S. JEWETT**, 205 Linwood Avenue, Buffalo, New York — or descriptions and photographs sent.

RARE WINDSOR ARMCHAIR, \$125; set of six curly maple chairs, \$90; many interesting flasks; many small tables. Send for lists. **W. MCKAY PATTERSON**, 1887 East Avenue, Rochester, New York.

LOWESTOFT PUNCH BOWL, 9 inches, rose and strawberry, \$40; large moss agate brooch, \$25; pair of large walnut ottomans, fruit carved, \$65; brace-back Windsor, \$75; rare yellow and white *Bird of Paradise* coverlet, 1858, \$35; glazed chintz quilt, \$30; other items of merit. **MABEL PERRY SMITH**, 572 Chenango Street, Binghamton, New York.

GUARANTEED ANTIQUES: Sapphire peacock feather sucrier, \$25; tulip glass decanters, \$25; unrestored shaped knife box, \$50; early sampler, 1734; early marked Sheffield stick minus drip; silver lustre sucrier, cover nicked, \$18; two City Hall Ridgeway plates; early hooked rug special, \$50; pair of prism candlesticks with Sandwich opaque blue vases. **J. P. CONOVER**, 5 Todd Place, Ossining, New York.

TWO HALF-PINT RIBBED AMBER FLASKS; Stiegel flasks; historical bottles; Adam mahogany highboy, beautifully inlaid and over 100 years old; a real Chippendale inlaid shaving stand. **THE SPINNING WHEEL ANTIQUE SHOP**, 704 North High Street, Columbus, Ohio.

MAPLE GATELEG, duck-foot, tavern, and saw-buck tables; curly maple chests; choice Empire chairs; sofas; etc. Western and Southern dealers especially. **EDITH GARDNER MEISSNER**, 795 Chestnut Street, Waban, Massachusetts.

OLD COLONIAL WAX FINISH for maple and pine, price \$1.10 a can. **EDITH GARDNER MEISSNER**, 795 Chestnut Street, Waban, Massachusetts.

SHIP PICTURES, models; maps, prints; few choice antiques. Lists free. Glorious Spurling sailing ship picture, colored, worth framing, \$1.00. **E. M. DUNBAR**, 1 Rowena Street, Boston, Massachusetts.

OLD PEWTER LAMPS; pots; candlesticks; 200 chairs; slant-top desks; blanket chests; 100 tables of cherry, maple, walnut, pine; clocks; flasks; glass; coverlets. Dealers invited. **WALKER'S ANTIQUE SHOP**, 317 Scott Street, Covington, Kentucky. On Dixie Highway.

COLLECTION OF INDIAN RELICS: moccasins, necklaces, tomahawk pipes, stone pipe, tobacco pouch, breast ornament; knife sheathes, stone implements. **R. B. MAC DOUGALL**, 137 West 12th Street, New York City.

OAK WALL CUPBOARD, circa 1770, with glass door enclosing shaped shelves, height 33 inches, width 35 inches, \$70; other examples of period furniture. **FOREIGN ANTIQUE SHOP**, 927 Madison Avenue, New York City.

NEW YORK FROM BROOKLYN HEIGHTS, 17½-inch platter, perfect, other pieces; Stiegel pitcher, 4½ inches, light green, spiral. No. 888.

150 FEET CHOICE CHERRY ONE-INCH BOARDS, 12-16 inches wide, about 25 years old, fine color, planed, for immediate use. **ROY VAIL**, Warwick, New York.

HISTORICAL CHINAWARE, proof condition: Blue plates — 6 *Winter View of Pittsfield, Massachusetts*, 2 *Baltimore and Ohio R. R.* up grade, 1 *Wilkie's The Valentine*, 1 *States*; pink plates — 1 *Catskill Mountain House*, 1 *Conway, N. H.*; purple — 2 *Richard Jordan* plates, 1 *Richard Jordan* platter. Box 182, Myerstown, Pennsylvania.

WITCH BALLS, illustrated in Mary Harrod Northend's *American Glass*; solid silver card case; six-sided candle lantern; colored tumblers; tinsel pictures. **YELLOW CAT SHOPPE**, **MARTHA KINGSBURY COLBY**, 4 Church Street, On the Common, Bradford, Massachusetts.

JETSAM: Search for precious relics of the past of every description in one of London's old backwaters. **JETSAM**, 54 Kenway Road, Earl's Court, London, S. W., England.

SET OF FIVE FRENCH PROVINCIAL FRUITWOOD CHAIRS, one armchair, perfect condition, original rush seats; unusual pine sideboard; small pine corner cupboard, 70 inches high; one pine Pennsylvania Dutch dower chest; set of five painted, pierced splat Hitchcock side chairs, very unusual; other good pieces. Photographs sent on request. Write **B. B. BIRD**, 19 Edgemont Avenue, Summit, New Jersey.

RARE MAID-OF-THE-MIST CUP PLATE for sale or trade for old flasks, blue historical china, authentic antiques. **FISCHER'S CURIOSITY SHOPPE**, 429 Court Street, Williamsport, Pennsylvania.

STAFFORDSHIRE TEN-INCH BLUE AND WHITE PLATE, *Table Rock, Niagara*, by Wood, shell border, perfect. **MRS. W. McFALL**, 201 Elmwood Boulevard, York, Pennsylvania.

GET YOUR FAMILY CREST, or arms, your ancestor's personal badge. Descriptive pamphlets free. **RALPH STOKES**, Box 231, Toronto, Ontario.

HINTON 1801 NAPOLEON PRINT: carved oak desk box; drum-top table; carved four-post tester bed; *Boston Town* coverlet; 11 x 12, hooked rug; India shawl; pewter; paneled pine wardrobe, dentil molding. **THE CORNER CUPBOARD**, 4529 Cottage Grove Avenue, Chicago, Illinois.

SHERATON WASHSTAND in mahogany; old ship's lantern; single pedestal mahogany table on four heavy scroll feet; mahogany column pedestal for bust; Empire mahogany bureau, columned front; pine dressing table, "Jenny Lind" period; child's slat-back chair; and other odd items. Photographs. No. 889.

OLD SHIP PICTURES, PRINTS and models; old sporting pictures and prints; old musical instruments, furniture, and other antiques. **W. HOWARD HEAD**, 1 Woodstock Studios, Bedford Park, London, W. 4, England.

ANTIQUÉ HOSPITAL, expert repairing of early brass, copper, iron, tin, silver. I also furnish missing parts. Cleaning and repairing of pewter a specialty. **J. PISTON**, 576 Lexington Avenue, New York City.

GATELEG TABLE; pair of fireside stools, turned legs and stretchers. Box 108, Norwich, Connecticut.

SMALL RARE WALNUT CHEST OF DRAWERS; medium size mahogany slope-top desk, old brasses, in good original condition, \$125; a good cherry slope-top desk ready to use, \$115; comb-back Windsor rocking chair, genuine, \$40; splendid cherry chest of drawers, ogee feet, fluted corners, old brasses, nice original condition, \$90; several returned maple high-post beds, some curly, \$45 — \$75 ready to use. **W. J. FRENCH**, 539 Lancaster Avenue, Bryn Mawr, Pennsylvania.

GENUINE FRENCH CHANTILLY LACE SHAWL, Dolly Madison period. **ROBERT G. HALL**, 9 Essex Street, Dover-Foxcroft, Maine.

SHERATON SECRETARY; slant-top desks; chairs, tables, beds, etc., in curly maple, mahogany, cherry, pine; large collection of glass, coverlets, clocks, etc. **CRADLE ANTIQUE SHOP**, **ALICE LIGHT**, Lodi, Seneca County, New York.

HISTORICAL BLUE, Lowestoft, Worcester china; early glass; Hepplewhite, Chippendale, and Sheraton furniture; many curly maple pieces. Lists sent. **CAROLYN F. CURTIS**, Delhi, New York.

EXCEPTIONAL CRAFTS FROM ORIENT: Folding peacock feather fans, \$3.50; Chinese types on rice paper, 50 cents; perplexing numerical puzzle from Japan, 25 cents; Japanese woodcut prints, \$1.00. **L. RAWSON STOCK**, 29 Plaza Drive, Berkeley, California.

ANTIQUÉ ROYAL BOKHARA, 54 inches by 48 inches; large Sheffield vase; horn-of-plenty fluid lamp; flasks. General line of antiques, some rare, all worth while. **ANTIQUÉ DECORATIVE STUDIO**, Fairport, New York.

OLD & RARE BOOKS

Prints, maps, autographs, pictures, stamps and the like

Growth of the Clearing House Section of ANTIQUES has suggested the advisability of making such subdivisions as would facilitate ready reference. Advertisements of old and rare books, maps, autographs, prints, pictures, stamps, and the like will, therefore henceforth

be segregated in a special department. But the rate for such advertisements will be the same as the Clearing House rate; namely, 15 cents per word; minimum charge of \$3.00. Advertisements must be paid for when submitted.

WANTED

MARK TWAIN'S *Tom Sawyer*, or other early items; also Bret Harte books or letters; Indian captivity, whaling prints. No. 884.

OLD DIARIES or interleaved almanacs of early New England from the earliest days to the period of the Revolutionary War. Highest cash prices paid. C. H. KNEELAND, Room 310, 177 State Street, Boston, Massachusetts. P. O. Box 1515.

I WILL BUY OLD PAMPHLETS, broadsides, pictures, books, letters, stamps. Send for free booklet of items wanted. G. A. JACKSON, 20 Pemberton Square, Boston, Massachusetts.

PAMPHLETS AND BOOKS relating to Indians, California, western states, the American Revolution, travels; also printed single sheets, old newspapers; almanacs; primers, etc., wanted. Cash by return mail. CHARLES F. HEARTMAN, Metuchen, New Jersey.

THE FOLLOWING COPIES OF GODEY'S Lady's Books, no plates or pages missing, bound or unbound: 1830—31, 33, 35, 36, 37, 40, 48; 1882—83. Mrs. H. H. BENKARD, 220 East 62nd Street, New York City.

STAMPS: Highest prices paid for United States, Confederate, and foreign stamps on original envelopes. I purchase either single copies of rare stamps or large accumulations or wholesale lots. F. E. ATWOOD, 683 Atlantic Avenue, Boston, Massachusetts.

FOR SALE

AUTOGRAPHS OF FAMOUS PEOPLE bought and sold. Free weekly lists on request. ADELINE ROBERTS, 51 West 49th Street, New York City.

DR. MARTIN LUTHER'S *Colloquia-Table-Talks*, 1570, in German, covers are richly embossed, rear cover loose. Make offer. A. J. FOERSTER, Merrill, Iowa.

COMPLETE ISSUE OF ANTIQUES from Volume I, No. 1, January 1922, to Volume X, No. 6, December 1926, inclusive, sixty months. Excellent condition. Price, \$30. J. POPE NASH, Box 26, Richmond, Virginia.

ORIGINAL AUTOGRAPH LETTERS of celebrities of all nations bought and sold. Send for price lists. WALTER R. BENJAMIN, 578 Madison Avenue, New York City. Publisher of *The Collector*, \$1.00. Established 1887.

OLD COINS BOUGHT AND SOLD: Single coins, bills or stamps, or entire collections. Thousands on hand. Thousands of others wanted. Will furnish or secure what you want. Will buy what you have. Established over 25 years. Largest rare coin establishment in the United States. Get in touch with me. Send 10 cents for my current 40-page catalogue of offerings. Write B. MAX MEHL, Numismatist, 411 Mehl Building, Fort Worth, Texas.

COLLECTORS GUIDE TO DEALERS

Below is the Collectors Guide listed alphabetically by state and city. The charge for insertion of a dealer's name and address is \$15 for a period of six months, \$24 for a year, total payable in advance.

Contracts for less than six months are not accepted. Large announcements by dealers whose names are marked * will be found in the display column.

ARKANSAS

LITTLE ROCK: MRS. ROWLAND THOMAS, 1519 West 7th Street. General line.

CONNECTICUT

NEW HAVEN:

*MARIE G. ARMSTRONG, Park and Chapel Street.
*THE SUNRISE SHOP, 148 York Street.

NEW LONDON: THOMAS T. WETMORE, 447 Bank Street.

*PLAINVILLE: MORRIS BERRY, 80 E. Main Street.

RIDGEFIELD: THE NOOK, Norwalk Road.

*SOUND BEACH: D. A. BERNSTEIN, Adams Corner Post Road.

WESTPORT: WAKEFIELD ANTIQUES, Boston Post Road. Antiques and historical Americana.

*WEST HAVEN: MARIE GOVIN ARMSTRONG, 277 Elm Street.

ILLINOIS

CHICAGO:

*LAWRENCE HYAMS & COMPANY, 643 South Wabash Avenue.

*BENJAMIN K. SMITH, 77 West Washington Street. Appraiser.

DECATUR: RAINEY FARM ANTIQUES, MRS. JOHN C. RAINEY, Bloomington Road. General line.

*GLENCOE: FAIR OAKS, 615 Greenleaf Avenue.

IOWA

OTTUMWA: ANTIQUE SHOP, MRS. D. C. BROCKMAN, 132 West Fifth Street.

MAINE

BANGOR: THE THREE GABLES, 204 Broadway. General line.

*OGUNQUIT: SHOP OF THE TWO YOUNG MEN.

PORTLAND: CLARENCE H. ALLEN, 338 Cumberland Avenue. General line.

*ROCKLAND: COBB-DAVIS, INC.

*WALDBORO: WARREN WESTON CREAMER.

MARYLAND

*BALTIMORE: THE OLD WALLPAPER HOUSE, 15 West Franklin Street. Reproduction of old wallpaper.

MASSACHUSETTS

*ACCORD: QUEEN ANNE COTTAGE, KATRINA KIPPER.

*AUBURNDALE: WAYSIDE ANTIQUE SHOP, 2078 Commonwealth Avenue.

BOSTON:

*NORMAN R. ADAMS, 136 Charles Street.

*BOSTON ANTIQUE SHOP, 59 Beacon Street.

*CRANFORD COTTAGE, 7 Smith Court.

*LEON DAVID, 80 Charles Street.

*A. L. FIRMIN, 34 Portland Street. Reproduction of old brasses.

*HENRY J. FITZGERALD, 81 Charles Street.

*FLAYDERMAN & KAUFMAN, 68 Charles Street.

*GEORGE C. GEBELEIN, 79 Chestnut Street. Old silver.

*HICKS GALLERY, 18 Fayette Street.

*MARTIN HEILIGMANN & SON, 228 Columbus Avenue. Restoring.

*KING HOOPER SHOP, 73 Chestnut Street.

*E. C. HOWE, 73 Newbury Street.

*A. LUALDI, INC., 11-13 Newbury Street.

*JORDAN MARSH CO., Washington Street.

*THE LANCASTER ANTIQUE SHOP, 25 Fayette Street.

*LOUIS JOSEPH, 381 Boylston Street.

*WILLIAM K. MACKEY CO., 7 Bosworth Street. Auctioneers and Appraisers.

*NEW ENGLAND SALES ASSOCIATION, INC., 222 State Street. Hooked rugs.

*OLD ENGLISH GALLERY, 88 Chestnut Street.

*OX BOW ANTIQUE SHOP, 130 Charles Street.

*THE PEASANT SHOP, 81 Charles Street.

*I. SACK, 85 Charles Street.

*SHREVE, CRUMP & LOW, 147 Tremont Street.

*SPINNING WHEEL ANTIQUE SHOP, 35 Fayette Street.

*H. STONE'S ANTIQUE SHOP, 138 Charles Street.

*THOMAS & DAWSON, 39 Fayette Street.

*TORREY, BRIGHT & CAPEN COMPANY, 43 Newbury Street. Hooked rugs.

*YACOBIAN BROTHERS, 280 Dartmouth Street. Hooked rug repairing.

*BROOKLINE: H. SACKS & SONS, 62-64 Harvard Street.

CAMBRIDGE:

*THE BULLSEYE SHOP, 50 Church Street.
HARRIET WELLES CAPRON, 25 Avon Street. General line.

*WORCESTER BROS., 23 Brattle Street.

*CHATHAM: THE TREASURE SHOP, HELEN TRAYES.

*CONCORD: THE CHEST, Lexington Road.

*DEDHAM: LOUISE L. DEAN, 293 Walnut Street.

*EAST GLOUCESTER: WAYSIDE ANTIQUE SHOP, 262 East Main Street.

*EAST WAREHAM: W. W. BENNETT, Twin Gateway.

*GARDNER: COLONIAL RUSH SEAT COMPANY, 226 Main Street. Rush seating.

*GROVELAND: J. RAYMOND BLINN, 85 Main Street.

*HAVERHILL: W. B. SPAULDING, 17 Walnut Street.

HYANNIS:
*H. STONE'S ANTIQUE SHOP.

*THE TREASURE SHOP, HELEN TRAYES.

*IPSWICH: R. W. BURNHAM.

*LONGMEADOW: E. C. HALL, 145 Longmeadow Street.

*MARION: MRS. MARY D. WALKER, Front and Wareham Road.

*MATTAPAN: H. & G. BERKS, 1276 Blue Hill Avenue. Dial painting.

*MATTAPOISETT: S. ELIZABETH YORK.

NEW BEDFORD:
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*THE COLONIAL SHOP, 22-24 North Water Street.

*NORTHBORO: G. L. TILDEN, State Road.

*ORLEANS: THE SAMPLER, Monument Road.

PITTSFIELD:
*MISS LEONORA O'HERRON, 124 South Street.

*OSWALD'S ANTIQUE SHOP, 11 Linden Street.

*SOUTH ACTON: THE ACTON ANTIQUE SHOP

SOUTHBRIDGE: M. E. CHENEY, North Woodstock Road.

SOUTH SUDBURY:
*FULLER & CRANSTON, Old Boston Post Road.

*GOULDING'S ANTIQUE SHOP.

*TAUNTON: THE WINTHROP ANTIQUE SHOP, 134 Winthrop Street.
 *WARREN: C. E. COMINS.
 WEST MEDWAY: OLD PARISH HOUSE ANTIQUE SHOP, Main Street. General line.

MISSOURI

*KANSAS CITY: CURIOSITY SHOP, 1903 Main Street.

NEBRASKA

OMAHA: BADOLLET SHOTWELL, 411 South 38th Street.

NEW HAMPSHIRE

CENTER SANDWICH: BLANCHARD'S ANTIQUE SHOP.

CONCORD: HARRY P. HAMMOND, 205 North Main Street.

FRANKLIN: WEBSTER PLACE ANTIQUE SHOP.
 HANCOCK VILLAGE: FULLER HOMESTEAD.

KEENE: COURT STREET ANTIQUE SHOP, 145 Court Street.

*PETERBORO: THE WILSON TAVERN SHOP, STEPHEN VAN RENNELAER.

*SUNCOOK: COLLECTORS LUCK, E. R. GUERIN.

NEW JERSEY

*CAMDEN: CAMDEN ANTIQUE SHOP, JAMES F. IANNI, Haddon Avenue and Liberty Street.

*EAST ORANGE: THE BLUE DOOR, 14 Prospect Street.

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LILIAN WILKINSON, 6 Lincoln Place.

HADDONFIELD:

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*MARTHA DEHAAS REEVES, 20 Potter Street.

*HARRINGTON PARK: A. L. CURTIS.

*HOPEWELL: WILMER MOORE, 18 West Broad Street.

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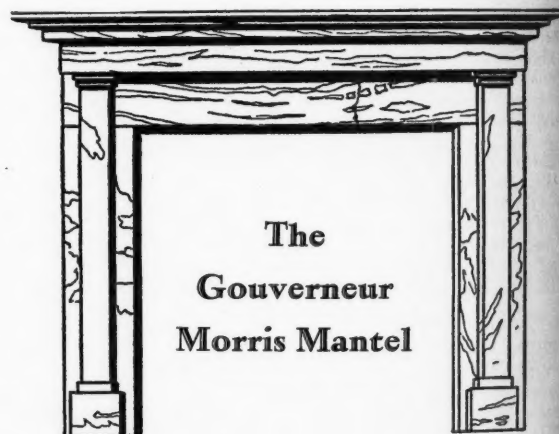
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